

NOVEMBER 16, 1910

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THE NEW YORK DRAMATIC MIRROR



Hall, N. Y.

Georges Chadel as Hans

Sophie Brandt as Lisbeth

ACT II: "HANS THE FLUTE PLAYER" AT THE MANHATTAN OPERA HOUSE

Duet: "Oh, Hear My Sighs"



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Released November 14, 1910

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Approximate length—908 feet.

Released November 17, 1910

The Troublesome Baby

Mr. Martin is called to High Beach to close a business deal. His wife cannot accompany him, as her dressmaker is tardy. However, the dress arrives later, and she follows. By a tantalizing circumstance he comes into possession of an infant, which caused threatening clouds to gather over the Martin family, which are dissipated by the infant falling into the hands of its rightful custodian and explanations given.

Approximate length—402 feet.

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The New York Dramatic Mirror

VOLUME LXIV

NEW YORK, WEDNESDAY, NOVEMBER 16, 1910

No. 5175

Too Much Haste

THE LACK OF ACTORS for prominent places in the drama as it is developed nowadays, in spite of the multitude of actors that at all times awaits engagement, is not the only serious problem presented in these hustling times in the theatre. There is another matter not fully appreciated in circles which should note and remedy it, and that is the too hurried preparation of plays.

Impressed with the idea, long honored, that the play is the thing, too many managers pay less attention to the preliminary work of presentation than they should pay, and critics are too prone to minimize the sheer value of acting in a drama and too hasty in their own work to comment upon it to the end that it may be improved.

When a play fails—as so many plays do nowadays—the vital fault that it is not well enough acted is too often wholly overlooked even by those closest in interest. Some other and often some wholly irrelevant reason for the failure is advanced instead. And more and more this lack of intelligent and symmetrical interpretation is attracting attention. "Go to New York and watch three or four of the newer plays," says H. T. Parker in the *Boston Transcript*. "The performance of almost every one bears signs of hasty preparation. This or that impersonation does not fit into the ensemble or clouds some moment in the action that should be vivid. Or the whole representation runs in two or three different keys. Or joints in the performance have been left unfitted each to each, while rough places are very slowly gaining smoothness. By choice or by necessity, impatience, haste, distractions, compromises have evidently ordered the rehearsals. There has been no time or no disposition to take pains over details, to select, to eliminate, to polish and repolish. Throw something into the maw of a city and of a country that has far too many theatres for the number of its playwrights, players, and producing managers, and let the result digest itself there. Get the piece somehow on the stage, and leave it to 'shake itself down' according to the ambitions and the pains that the players choose to spend on it. Go on one errand or another to the managerial offices, and in them is the same pervading sense of over-pressure and over-speed."

And who will deny that this is a true picture of conditions as they so often exist? It is not that the managers and producers do not really know when a play is fit in form for the public, for they all recognize and appreciate the tokens of adequate pains in preparation that a play here and there shows under management that is not hurried by the exigency of manifold duties or hurried by a multitude of details relating to various enterprises.

Authors, as a rule, do not work in spasms of haste on their plays, which are carefully thought out and as carefully wrought. And managers who fail to adequately prepare a play are not unjust alone to the author, whose painstaking, spent upon logical premises, goes for naught in the crash of failure that is so often heard. The public is imposed upon when it is bidden to witness and pass judgment upon a play ill-prepared, and the manager who thus presents one play after another hazards his reputation while he forms a slipshod habit from which it is difficult to work a recovery.

The Merry Wives

NO PRODUCTION OF SHAKESPEARE these days should pass without encouraging note, no matter how insensibly it may be received by an "up-to-date" audience, or how flippantly and superficially it may be viewed by critics who proudly write themselves as concurrent with the theatrical calendar. It is good to preserve honorable traditions.

Even such a farce as *The Merry Wives of Windsor* offers pregnant suggestion of the great poet's mental habit, and as it is represented at the New Theatre it affords many striking examples of the material luxury of the stage in these days appropriately applied, though—and this is due to the departing habit of SHAKESPEARE playing—it may not realize adequately all the arts of impersonation which once made this master's drama a joy without sumptuous dressing or magnificence of scene.

There is nothing to be gained in disputing the traditions as to *The Merry Wives of Windsor*. It quite plainly represents an exigent labor of

its author. Tradition declares that Shakespeare wrote it in fourteen days, to the order of ELIZABETH, who, as one modern critic has said, "in her lust for gross mirth required the poet to expose his FALSTAFF to ridicule" by exhibiting him in love. More than one critic has reflected upon the taste of ELIZABETH in this episode. "That Queen BESS should have desired to see FALSTAFF in love," says HARTLEY COLERIDGE, "proves her to have been, as she was, a gross-minded old baggage." These reflections to set against the traditions of ELIZABETH's austere morality.

• And the thoughtful who have written on this subject recognize the spirit of hesitation that is shown in the work, which, as EDWARD DOWDEN declares, was devised expressly for "the barbarian aristocrats, with their hatred of ideas, their insensibility to beauty, their hard, efficient manners and their demand for vulgarity." And can one, noting some manifestations in the theatre to-day, deny that history repeats itself? Yet there is now no SHAKESPEARE to meet this series of desires in a multitude that expresses them. Those who object to the grossness in *The Merry Wives* must not forget that SHAKESPEARE reflected that social characteristic of his period.

SHAKESPEARE wrote *The Merry Wives* to please a certain taste, yet he did not stultify himself. In this farce he pleased ELIZABETH and her court, as he has pleased generations since, showing in it flashes of his incomparable wit and his unique invention. Yet he never summoned FALSTAFF from the limbo to which he had consigned him. That creation, as MAURICE MORGAN characterized him, "a man at once young and old, enterprising and fat, a dupe and a wit, harmless and wicked, weak in principle and resolute by constitution, cowardly in appearance and brave in reality, a knave without malice, a liar without deceit, and a knight, a gentleman and a soldier without either dignity, decency or honor," does not walk again at the summons even of a queen. SHAKESPEARE put in his place a corpulent person of amusing mind and habit, but faintly reflecting the original marvel. The character, indeed, is but "brought forward from the back premises of the poet's imagination. And this Mrs. QUICKLY is not the hostess of the Boar's Head, though she may delight in *The Merry Wives*. The poet wrote to order, but he would not violate his former creations. Yet he put something of himself into the work, which otherwise would not have survived and pleased, as it has pleased through the ages, and as to-day, in almost any circumstances, it pleases those who discriminate its elements.

The gay old blade who masquerades as FALSTAFF in this play will always present a histrionic possibility; but the real FALSTAFF passed out in HENRY V., exactly as Dame QUICKLY testified: "A' made a finer end and went away an' it had been any Christom child; a' parted even just between twelve and one, even at the turning o' the tide: for after I saw him fumble with the sheets, and play with flowers and smile upon his fingers' ends, I knew there was but one way; for his nose was as sharp as a pen, and a' babbled o' green fields."

Good for Business

THE SIMPLE STATEMENT issued last week to the effect that an agreement had been reached between CHARLES FROHMAN, KLAU and ERLANGER, and JOHN CORT, respectively representing Syndicate interests and the National Theatre Owners' Association, by which the attractions of the former will hereafter be booked in the theatres controlled by the latter, was naturally received by various theatrical interests with gratification.

Such an agreement cannot fail to stimulate activity among many who have been uncertain as to conditions in a wide extent of territory in which controversy and conflict promised to militate against theatrical prosperity. It has simplified a serious situation, and promises to bring normal and satisfying results where other conditions would have worked injury to many enterprises.

As matters now stand, there is an "open door" where an "open door" will benefit all parties in interest—producers who control necessary attractions, theatre owners or directors who must offer a wide range of plays and productions in order to realize a successful season, and the public, which has no interest whatever in internecine differences among those who provide amusements, except in cases where those differences deprive the public of attractions which it desires to see.

THE NEW YORK DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1879]

Published every Wednesday in New York. Entered as Second-Class
Mail Matter.

PUBLISHED BY

THE DRAMATIC MIRROR COMPANY

HARRISON GREY FISKE, President

LYMAN O. FISKE, Secretary and Treasurer

121 West Forty-Second Street, New York

Chicago Office, 45 Grand Opera House Building

Otto L. Colburn, Representative

Remittances should be made by check, post office or express money
order, or registered letter, payable to the Dramatic Mirror Company.
Registered cable address "Drammirror."

ADVERTISEMENTS.

Twenty-five cents an agate line. Quarter-Page, \$35; Half-Page, \$65;
One-Page, \$125.

SUBSCRIPTIONS.

One year, \$4; six months, \$2; three months, \$1. Foreign subscription,
one year, \$5.50; Canadian, \$3.00, postage prepaid.The Dramatic Mirror is sold in London at Poll & Moll American Ex-
changes, Cornhill St., Fleet St. and Dean's Agency, 17 Green St., Charing
Cross Road, W.C. In Paris at Brodwin's, 17 Avenue de l'Opera. The
Trade supplied by all News Companies.

NEW YORK, NOVEMBER 16, 1910

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The Mirror will be sent to new subscribers not at present
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The Usher



T. P. O'Connor, spurred thereto by the death of Mrs. Henry Labouchere, relates the romance of her distinguished husband, who has embodied in his life adventure and experience sufficient for half a dozen active lives.

Mrs. Labouchere was Henrietta Hodson, a beautiful actress, who left the stage to become Labouchere's helpmeet. She came of Irish stock and her people belonged to that now almost prehistoric epoch of stage life when the actor was still a strolling player, now in the old-fashioned theatre and again glad of temporary shelter of the booth; now rolling in luxury of beds and late dinners, and, anon, likely to go thirsty and hungry.

Mrs. Labouchere's father was a contemporary of Sarah Siddons, and he possibly may have seen the divine and stately Sarah in those early days in Bath when she struck a candlestick with a pair of snuffers to produce the illusion of a thunder storm.

Labouchere, says O'Connor, was a man about town in London at eighteen, and might have known and been an associate of the Marquis of Steyne. Then he entered diplomacy and knew all the world's great men of the days before the American Civil War. For years he was "the greatest gambler in Europe," being a daring and persistent operator at Baden Baden, Homburg and Nice. Returning to London he entered politics, and after a Parliamentary experience he turned to the stage. After his marriage to Miss Hodson he became a manager.

The records of theatrical life in the last half of the nineteenth century will not be complete if they do not give a full account of Henry Labouchere's ten years' managership of the Queen's Theatre. It contained in its company nearly every name that afterward became noted.

"Labby" used to tell with great glee how at the

height of his fame Henry Irving came to him and said, "To think that I was once glad to get £5 a week from you." "Three, my dear Henry," said "Labby" in correction.

Charles Wyndham, J. L. Toole, Kate Vaughan, and scores of others could be named who were once on the payroll of Labouchere at this theatre.

Labouchere's later history as a journalist is known to the world.

The revival of *The Merry Wives of Windsor* at the New Theatre makes some note of former representation of this Shakespeare farce interesting.

One of the most interesting events based on the play in recent years was the premiere of Verdi's opera of *Falstaff* at Rome in May, 1893, in the presence of the Italian King and all his court. "The real attraction of this first night of *Falstaff*," said the *Mirror* correspondent, "masterpiece though it be, was Verdi with his eighty years and his fifty operas."

The play was presented at the old Star Theatre, New York, on Sept. 24, 1894, with William H. Crane as *Falstaff*, Ffolliott Paget as *Mistress Ford*, and Lizzie Hudson Collier in the role of *Mistress Page*. It was given as a Summer diversion at Saratoga Springs in August, 1895, with De Wolf Hopper as *Falstaff*, Joseph Wheelock, Jr. as *Slender*, Rose Coghlan as *Mistress Ford*, Blanche Walsh as *Mistress Page*, Adele Ritchie as *Anne Page* and Mrs. John Drew as *Mrs. Quickly*.

In January, 1898, the play was revived by Augustin Daly with George Clark as *Falstaff*, Catherine Lewis as *Mistress Page*, Ada Rehan as *Mistress Ford* and Mrs. G. H. Gilbert as *Mrs. Quickly*. Henry V. Donnelly presented the play at his Murray Hill Theatre on Nov. 17, 1902, himself playing *Falstaff* admirably and with Rose Stuart as *Mistress Page*, Laura Hope Crews as *Mistress Ford* and Frances Starr as *Anne Page*.

Beerbohm Tree's revival in London, in June, 1902, he playing *Falstaff*, was made the more notable by the appearance of Ellen Terry and Mrs. Kendall as the merry wives. Last year the first play of Sir Herbert Tree's Shakespeare Festival was *The Merry Wives*, when he again appeared as *Falstaff*. Ellen Terry was the *Mistress Page*, and Constance Collier was the *Mistress Ford*.

One of the most ambitious attempts of the Yale Dramatic Association was its production of this play for the entertainment of Yale alumni in June, 1909, and *The Merry Wives* was the basis of the first experiment in producing Shakespeare "tabloids" in the English music halls.

A student in Houston, Texas, has a new showing of Shakespeare as a modern, attributing to him phrases which in some cases amusingly apply to the automobile.

This deliver after phrases brings forward many the application of some of which is in a manner strained to his purpose.

Yet others fit quite aptly, as this applied to the automobile itself: "Fearful scouring doth choke the air with dust" (*Timon of Athens*); or this, to auto-lamps: "Methought his eyes were two full moons" (*King Lear*); or this, to gasoline: "The rankest compound of villainous smells that ever offended nostril" (*Merry Wives*); or this, to joy riders: "I must become a borrower of the night, for a dark hour or twain" (*Macbeth*); or this, to the pedestrian's plaint: "I do not without danger walk these streets" (*Twelfth Night*); or this, to auto races: "All the devils are here" (*Tempest*).

Percival Pollard has been in Baltimore for some time at work upon a new volume in appreciation of some of the younger German playwrights and poets.

Mr. Pollard spent two months in Wiesbaden during his recent trip abroad, and whether here or in foreign parts he exercises a keen interest in the literary and dramatic product of the world, being aided thereto by a comprehensive knowledge of the languages.

He has himself contributed several successful plays to the English-speaking stage.

A police court in San Francisco the other day was the scene of an assault out of the ordinary.

Andreas Devaris, a Greek actor, dressed in the garb of ancient Greece, complained that William Jurgens, a policeman, had seized him in the street, "punched him in the abdomen with his knee, and used offensive language."

The policeman—who, like policemen as a rule, had several witnesses—testified that he "simply shoved Devaris along and told him to go home and put on some clothes."

Alas! But what's the use of moralizing?

PERSONAL



Ramos, N. Y.

OLIVER.—Olive Oliver made her first metropolitan appearance as a member of the New Theatre company on Saturday night in *The Thunderbolt*. Miss Oliver made her debut with the company in Canada during the preliminary season, and was well received by the Canadian critics. For the last few seasons she had been one of William Faversham's principal players in *Letty*, *The World and His Wife*, *The Barbe of New Orleans*, and *Herod*. In the last-named play Miss Oliver had an opportunity on several occasions to play the leading female role during the indisposition of Julie Opp, and gave performances which pleased audiences and critics alike. One of the interesting events in Miss Oliver's career was her performance of *Lona Hessel* in *Pillars of Society*, which Mrs. Fiske is now introducing to the entire country, at a special performance at the Lyric Theatre several years ago with Wilton Lackaye, Jane Oakes, and Hale Hamilton. Miss Oliver will appear also in the revival of *Sister Beatrice*. Her addition to the company is of distinct advantage to the New Theatre.

BARRYMORE.—Charles Frohman announces Ethel Barrymore for a holiday revival of Sir Arthur W. Pinero's *Trelawney of the Wells*. It is said that Sir Arthur suggested this action to Mr. Frohman. At present Miss Barrymore is on tour with Pinero's *Mid-Channel*, the success of which at the Empire Theatre last season was beyond the wildest dreams of author, producer and player, for London treated the drama with the coolest indifference. Miss Barrymore's great success, following so closely on the unexpected London fiasco, highly pleased the author and delighted Miss Barrymore's many friends, who, accustomed to the butterfly Ethel Barrymore, predicted failure for her in *Mid-Channel*. There were those who questioned Charles Frohman's judgment in exploiting her in such an emotional role, but they had not reckoned with Miss Barrymore's latent power. She comes of a family famous in theatricals, and by heredity must needs embody a natural instinct for acting. That instinct found its first outlet in *Mid-Channel*. It is now more than a decade since *Trelawney* was last seen in this city, and in that time a new generation of theatre-goers has arisen who would like to see the famous production. Originally Daniel Frohman produced the play at the Lyceum Theatre on Nov. 22, 1898, with Mary Mannerling, Elizabeth Tyree, Hilda Spong, Mrs. Thomas Whiffen, Mrs. Charles Walcott, the late Edward J. Morgan, William Courtleigh, Henry Woodruff, Charles Walcott, and Grant Stewart in the cast. Later at Daly's in 1900 the play was revived. The present production with Ethel Barrymore as *Rose Trelawney* will recruit its players from all the Frohman companies. Expectation and anticipation for the production run high.

MAUGHAM.—Somerset Maugham, the English playwright, was tendered a dinner at the Players' Monday night, Oct. 10, by John Drew, who is appearing at the Empire in Mr. Maugham's *Smith*. Among those at the dinner were Thomas Cassin, George M. Cohan, Kylie Bellew, Daniel Frohman, Maurice Klein, W. J. Hurlbut, Morton Selton, Carrington Short, Booth Tarkington, Augustus Thomas, David Warfield, Irving Terry, Leo Ditrichstein, and H. B. Warner.

PINERO.—A new play by Sir Arthur Pinero, in which Marie Löhr will be the principal, will be produced in London in January.

THE MATINEE GIRL



MAXINE ELLIOTT.

From a Drawing by the Duchess of Portland.

SUNNY May has come back to town. Everybody in the big first night audience came with a receptive smile and left with an ache in the side. The play will do, but May Irwin can't help doing. Her curling mouth, sparkling eyes, and smooth, fair hair were a welcome sight. She looked as she always does, as though she had just stepped from a bath-tub, smiling after a scrub down. Others have been described as "the best groomed women in New York," but they were usurpers. No woman could be better groomed than shining, soap glowing May Irwin.

She is no more slender than of yore, a fact which George Fawcett cruelly emphasized in the prologue, but we don't like our May Irwins slender. She wouldn't be Irwinesque without amplitude. Amplitude doesn't interfere with her art. No woman of half her width can cross left center faster, nor make her points with greater swiftness.

Thus outwardly she is unchanged. Inwardly she is the same and more. There were swift, glancing moments of pathos, deeper than she had shown in a decade of achievement. Every woman felt a tiny tug at her heart strings when Mrs. Jim Blake forsook her fashionable pose in Paris for a stolen instant to ask how her back yard at home at Yellow Dog looked and whether the morning glories were dead. Every woman who has known an abiding fondness for a big, blundering, careless male, laughed in an odd way not understood by their escorts when Mrs. Jim implored the big miner to tell her whether he had put on his flannels and told him how pneumonia and pleurisy menaced huge thoughtless fellows like him.

Her contralto notes are as rich as ever but she needs songs worthy of them.

"Six dreary, dismal months!" sighed Maxine Elliott setting forth on her tour, and turning her stately shoulder upon glittering New York, and yet more attractive memories of careful, social life in London and at her Hartsbourne Manor, her country estate adjoining that of W. S. Gilbert, librettist of Gilbert-Sullivan operas, in England. But there must be winter tours that there may be summer repose. Of that repose THE MINNOR publishes to-day a souvenir, the sketch made of Miss Elliott's head by her friend, the Duchess of Portland.

"Kentucky characters seen through non Kentucky eyes" was a critic's summing up of Thompson Buchanan's *The Cub*. Crisp and epigrammatic, only not true. Mr. Buchanan was born and bred in the state of Watterson, fine whiskey and fine women. His optics bulge with the Kentucky view of everything, even to old fashioned gallantry to women. The *Cub* is in a measure autobiographical, and the author scarcely beyond the cub stage in years.

Two facts pursue the audience leaving the theatre after *The Gamblers*. One is that Charles Klein writes the biggest first acts in American drama. Recall the first act of *The Third Degree*. The other fact is that that handsome woman with the sombre eyes and light figure, Jane Cowl, is a dramatic quantity that will be a factor of increasing value each season. Brought up at the Belasco dramatic knee in bits for four years, until she acquired a shrewish leading part in *Is Matrimony a Failure?* last year, she joined a New Jersey stock company and worked through last summer's stifling nights, to "gain confidence." She has gained a measure of it, enough to enable her to give a most intelligent rendering of the part of Kate Darwin. She has beauty, intelligence and sincerity. When she plays in a low key her acting and voice are admirable. When she reaches dramatic high C her voice is less controlled, her arms are feeble rebels against her will. These two flaws are the children of youth and slight experience. More years and more work should de-

velop her to such dramatic stature that few will be higher.

Maggie Pepper is the title of the new play by Charles Klein for which Rose Stahl will renounce her six year vehicle, *The Chorus Lady* in January. Miss Stahl will play the name role, and the last name hints at the character of the play's heroine in one of her developmental stages. Readers of the play say that it has contrast, strong characterization and interesting plot.

To each actress her favorite city, or, rather, that city in which she is favorite. Nance O'Neill has her Boston, Julia Dean her Hartford and Washington, Laura Nelson Hall her Cleveland, where once she played seventy-eight successive weeks, and Catherine Courtiss her Grand Rapids, Mich., where the chief folk of the city declared there could not possibly be another such Helena Richie as hers.

If any artist has such record of return metropolitan engagements let him rise and speak. Robert Hillard appeared in *A Fool There Was* at the Grand Opera House this week for the tenth time in Greater New York in eighteen months.

Not only for the beautiful women of the stage, but for men whose beauty is a negligible quantity and a debatable quality, men sometimes wait at stage doors. James Bradbury found waiting for him an hilarious pair from the audience that had been seeing Eben Holden.

From the overcoat pocket of each protruded a quart bottle of champagne.

"I bet this that your hare lip was natural," said one of them, slapping his bottle.

"I bet this that it wasn't," said the other drawing a bottle from his pocket and flourishing it. We agreed to ask you to recite 'The Boy Stood on the Burning Deck,' and that would settle it."

James Bradbury, whose good humor was rocked in the cradle of the old Boston Museum, recited the immortal verse concerning the boy's exact location on the lonely and incinerating bark, and both men, winner and loser, insisted on his helping them empty each forfeited bottle.

Walter Craven, of *The Third Degree* company, emerging from the stage door one night found a broad-shouldered man smoking a cigar. At sight of him the broad-shouldered one threw away his cigar, caught step with the actor, and walked up the street with him.

"You're the man that played the Doctor," he said. "You were good." He drew a handsome siligree stickpin from his tie. "Take it. I make 'em. Good-night."

Fritz Williams Bowles is a retired actor. He lives in the home of George Bowles, the business manager

MAY IRWIN.



After several seasons' absence from Broadway May Irwin returned last week and enjoyed an ovation at Wallack's, where she is appearing in *Getting a Polish*. Miss Irwin thought she had retired permanently till George Tyler, of the Liebler firm, persuaded her last season to change her mind. She finished the past season on the road in Mrs. Jim, which was renamed *Getting a Polish* for its New York opening. Miss Irwin still sings a song or two (an Irwin play would be incomplete without an Irwin song), and still spreads good cheer with the overflowing Irwin good nature.

GRACE VAN STUDDIFORD



White, N. Y.

Since her phenomenal success in *The Red Feather*, Grace Van Studdiford, the beautiful and musically musical comedy prima donna, has had ill-luck in the choice of a vehicle. For two seasons Miss Van Studdiford has appeared in *The Golden Buttery*, but this season is intrusting her fortunes to Daniel V. Arthur. The entirely rewritten Harry B. Smith-R. Planquette musical play, at various times called *The Paradise of Mahomet*, *The Widow's Paradise*, and *Whose Widow?* was selected for her, and she opened in it on Nov. 11 in Scranton, Pa. The name of Daniel V. Arthur almost guarantees Miss Van Studdiford that her troubles are ended.

of Wagenhals and Kemper, at Port Washington, on Long Island. He is a modest, well-behaved blond, is popular with the neighbors, is contented in his present environment and shows only one sign of remembrance of the old life. He always sings during dinner. The turning on of the electric lights is to him the callboy's "first act." He sings cheerily throughout the meal, then tucks his yellow head under his plump body and goes to sleep. Fritz Williams Bowles is the canary that played for three years with *Paid in Full*.

A discouraged young actress rushing to the Grand Central Station and meeting a cheery friend, at the center of the theatrical universe, Broadway and Forty-second street, glared at the question:

"Have you a good part in *Seven Days?*"

"Good! The deaf and dumb girl is my understudy."

Mary Shaw's reply to critics who advise her not to waste genius on gutter types:

"As though anybody picked her parts. I don't pick the parts. They pick me."

The fact that Charles Rann Kennedy, author of *The Servant in the House*, and husband of Edith Wynne Mathison, has taken out naturalization papers and become an American citizen may be explained when it is said that Mr. Kennedy has written a play criticising the British Government that would cause him to be hanged as a Tyburn had not he taken this precautionary measure.

Like Fritzi Scheff Alla Nazimova would celebrate Christmas if she were in a simoon on the Desert of Sahara or climbing the Rockies in a caboose. Last Christmas while a portion of her company were gathered in the room of one of their number holding somewhat dejected wassail there was a sharp, nervous tap on the door, and an actor opening it saw a short, slight Santa Claus, with a long beard, and a bulging bag of gifts over his shoulder.

"Wh-wha-" was as far as the actor got.

"I desire to distribute some gifts among my good children." Santa Claus spoke crisply with a slight foreign accent, at which Zeffie Tilbury raised an alert eyebrow.

"O, look at Santa Claus's little hands," she exclaimed.

Santa shook one of the hands threateningly at her and went on with his gifts and speeches.

"O, look at Santa Claus's little feet," exclaimed another actress. One of the little feet gave her a vicious dig in the ankle.

But when Santa Claus, having read all the verses and bestowed all the gifts with an amazing knowledge of each player's foibles, was preparing to depart, someone, apparently by accident, brushed the good saint's beard. It moved, giving view of a clear-cut jaw and olive skin.

"Madame," shrieked the company. Why it is Madame Nazimova!"

THE MATINEE GIRL

LONDON STAGE NEWS.

PLAY AND PLAYERS, NEW AND OLD, SUCCESSFUL AND OTHERWISE, IN ENGLAND.

The Quaker Girl—Behind the Veil—The Liars—The Unreliable Motor Car—Charley's Aunt and Brandon Thomas—Clive Currie's Triple Bill—The Career of Henry Jones—Christmas Plans—Seymour Hicks, His Book—Opera at Covent Garden.



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BRANDON THOMAS.

(Special Correspondence of The Mirror.)

LONDON, Nov. 5.—James Tanner, Adrian Ross, Percy Greenbank, Lionel Monckton, George Edwardes, Gertie Millar, and Joe Coyne are doubtless dreaming sweetly to-night, because The Quaker Girl at the Adelphi this evening unmistakably pleased the house. James Tanner supplied the book, which is of excellent quality in the first act, and only less entertaining in the other two. The lyrics by Adrian Ross and Percy Greenbank are quite as clever a collection as one often hears, and Lionel Monckton's music has the gaiety and charm of his old-time work. The waltz will doubtless be the most popular tune from the play. The production was in the usual complete style of George Edwardes. Of course, Gertie Millar and Joe Coyne supplied a great deal of laughable action. There seems to be no reason why The Quaker Girl should not continue to quake for the entertainment of spectators at the Adelphi for a long time to come.

Behind the Veil, produced at the Coronet Theatre on Nov. 1, is hardly as lucky. Cecil Raleigh is responsible for this glimpse into psychic mysteries that nobody knows much about. This universal ignorance on the subject has the advantage of making it impossible for the most flippant critic to base his anadversions on anything but personal preference. The critics, however, did not hesitate to express their preference for something less highfalutin and more intelligible, even while they spoke kindly of the artifice and the stagecraft of the drama. Sometimes, the metaphysical morasses in which people flounder attain a reputation as dignified picnic grounds, but Behind the Veil will probably not be one of them.

Sir Charles Wyndham's revival of The Liars at the Criterion, on Oct. 28, was interesting for several reasons. The cast included several of the original players, notably Mary Moore, and, of course, the play was put on in the usual tasteful manner. Sam Botham, who assumed the role of Freddie Tatton, will be seen in America later in the season. Ellis Jeffreys, who played Lady Rosamund Tatton, is already well known in the United States. Mary Moore's characterization of Lady Jessica Nepean has grown a bit mellow and heavier with years, which is not an unmitigated improvement. The comedy, however, entertains the present decade as it entertained theatregoers thirteen years ago.

Three men in an automobile came to grief a few days ago on the road to Watford. As they are Gerald du Maurier, Lawrence Grossmith, and Marsh Allen the literary and dramatic world was considerably agitated by the collision of their motor car with a telegraph pole in Golder's Green. Mr. Allen flew through the window with the grace of an equestrian who dives through paper hoops at the circus, and his companions were considerably churned about before the car finally halted in a ditch. Of course, although their bruises were not fatal, they felt quite upset.

Charles Hawtry, according to his reminiscences in The Strand, is another one whose stage career just happened. Destined for the army, he forswore buttons and braid for paint and powder. Another thing that didn't happen, however, was success in obtaining

the London rights to Charley's Aunt. Mr. Hawtry mentions this with regret. Perhaps he may retrieve this error, as Brandon Thomas is said to be at work on another play. Whether he is exploiting any more of Charley's relatives advance notices do not say. Whatever it is, the play will have to strike a lively pace to keep up with Charley's Aunt, for she has traveled all over the globe, has spoken in nearly every language on earth, and has been revived successfully at frequent intervals in England.

Clive Currie presented a triple bill at the Court Theatre on Oct. 28—Servants of Pan, a fanciful incident in blank verse by Clarice Lawrence; The Passing of the Ironside, a pathetic incident of the fall of the Commonwealth, by P. E. Slayton, and The Eldest Miss Darrell, a comedy of manners by Ursula Keene. The whole affair is entertaining, as Mr. Currie's products are expected to be.

At the Court Theatre, on Oct. 30, the Play Actors presented The Career of Henry Jones, a comedy by George Reston Malloch. It narrates the rise of Mr. Jones by means of his pork-pie shop to cheerful affluence. Although the comedy is agreeable, and although it promises well for the author, it does not touch high-water mark.

Christmas is casting its shadow before. At the Savoy Alice in Wonderland will be revived for the holidays, with Ivy Sawyer playing Alice. The Queen of Hearts will be revived at the Royal Nottingham, with a cast including Violet Lorraine, Mabel Greene, Arthur Hiley, and Johnny Schofield.

Seymour Hicks, who has spent his career on the stage in amusing the giddy-minded, has written much of his autobiography in the same comic and often satirical style. Nobody has been quite secure from his shafts. Frequently, however, he has chosen to speak kindly and gracefully of his colleagues—A. E. Matthews, E. S. Willard, Henry Neville, Mr. and Mrs. Kendall, George Edwardes, W. S. Gilbert, J. M. Barrie, Charles Frohman, and others. On the whole the volume of anecdotes is highly diverting.

Old and new operas are alternating at Covent Garden. Madame Petal Perard sang Venus and Elisabeth in Tannhauser, Edyth Walker sang Isolde, Maggie Teyte appeared in Faust, and Mignon Nevada in Rigoletto. Madame Nordica is to sing Isolde later. Miss Teyte has signed a three years' contract with Andreas Dippel to appear in Pelléas and Mélisande, Madame Butterly, La Bohème, Romeo et Juliette, Faust, Le Bœuf de Susanne, and Les Contes de Hoffmann.

THE GRAND OPERA SEASON.

New York's grand opera season opened at the Metropolitan Opera House on Monday evening, to continue for twenty-two weeks. Christopher Gluck's Armide, a musical setting of Quinault's tragedy, produced for the first time at the Paris Opera in 1777, was the opera chosen by General Manager Gatti-Casazza for the initial performance. It was the first time this opera, whose composer was the regenerator of the French lyric stage, has been heard in America. The painting of the scenery was entrusted to Paqueret, of Paris. The ballet was an important feature of the production. The cast at the Metropolitan included Madame Fremstad in the title-role, Madame Homer, Madame Rappold, Mr. Caruso, Mr. Amato, Mr. de Segura, Madame Maubourg, Madame Gluck, Mr. Gilly, Mr. Relas, Mr. Bada, and the opera was directed by Mr. Toscanini.

Tuesday evening, when there was no opera at the Metropolitan, Mr. Gatti-Casazza took the company to Albany for a special performance of Madame Butterfly. Tannhauser is announced for this evening with Mr. Slezak in the title-role, Madame Berta Morena, after an absence of several seasons, will be welcomed back in the role of Elisabeth, and Madame Fremstad will be Venus. Others of the cast will be Mr. Soomer as Wolfram, Mr. Relas as Walther, and Mr. Hinshaw, a newcomer in the company, as Biterolf. Mr. Hertz will make his first appearance this season at the director's desk. Alda on Thursday evening will be distinguished in the title-role of Madame Destina. The cast will include Mr. Caruso, Madame Homer, Mr. Amato, Mr. Didur, and Mr. Rosel. Mr. Toscanini will conduct.

Die Walkure, which on this occasion the management wishes to emphasize will commence at 8 o'clock sharp, instead of 7.30 as heretofore, is announced for Friday evening, when Madame Lucie Weidt, who has achieved an important reputation as a Wagnerian dramatic soprano abroad, will make her American debut as Brünnhilde. Madame Morena will repeat her impersonation of Sigliende, while the Siegmund will be Mr. Burrian, and the Wotan Mr. Soomer. Florence Wickham will sing the roles of Fricka and Waltraute. Mr. Hertz will conduct.

Madame Butterfly will be given at the first Saturday matinee, with Geraldine Farrar in the title-role, with the same cast as the Albany performance of Tuesday evening, including Mr. Martin, Mr. Scotti and Madame Mattfeld. Mr. Toscanini will direct.

Saturday evening, Nov. 10, there will be no opera at the Metropolitan, as Mr. Gatti-Casazza will take the company to Brooklyn Academy of Music, when Trovatore will be given, with Mr. Slezak as Manrico, Madame Rappold as Leonora, Madame Homer as Azucena, and Mr. Amato as the Count.

A BOOKING AGREEMENT.

John Cort on Nov. 8 issued this statement, which was confirmed:

"An agreement was reached yesterday between Frohman, Klaw and Erlanger and John Cort, representing the National Theatre Owners' Association, whereby the attractions of the former will hereafter be booked in the houses controlled by the National Theatre Owners' Association. This clears up the general theatrical situation."

THE COLOR LINE.

A Rochester Theatre Manager Wins a Decision on a Denial of First-Floor Seats.

George W. Burka, a colored messenger in the employ of the Union Trust Company, Rochester, has lost his suit for \$500 against the Moore-Wiggins Company, owners of the Temple Theatre in that city, in a decision handed down by Judge Delbert C. Hebbard of the Municipal Court. Burka sued for damages for the alleged refusal of the ticket seller at the theatre to sell him tickets on the ground floor, on account, the plaintiff claimed, of his color and race. Seats, however, were offered in the balcony of the theatre.

Judge Hebbard finds that the theatre did not refuse plaintiff full and equal accommodations, advantages, facilities and privileges, as the seats offered were in the first seven rows in the balcony, which are as good as anywhere elsewhere in the house. Judge Hebbard in his decision says:

The proofs in the case further establish the fact that the first seven rows in the balcony furnish as full and equal accommodations, advantages, facilities and privileges for enjoyment of the programmes rendered in this theatre as any other place or seats in the theatre. These are the facts which are established by the evidence, and, in fact, are uncontradicted.

The uncontradicted evidence being that the seats offered him furnished him full and equal accommodations, advantages, facilities and privileges, while they may not have been in the location in the theatre for which the plaintiff may have or did have a personal preference, I think it is clear that the personal preference cannot be the basis which must govern the conduct of the owner of a theatre in placing the patrons of that theatre where he desires.

THEATRE INTERESTS AT SMITH COLLEGE.

Elsie Kearns, of the New Theatre company, spoke before a large audience at Smith College Nov. 4 on the New Theatre. Treating her subject from the standpoint of a member of the company, she gave vitality to a well-handled summary of much that already has been published, successively as to the inception, standards, personnel, architecture, mechanical and lighting effects of the New Theatre, and in general this detail was new to the largest part of her audience, which was one of enthusiastic and admiring girls, delighting to honor Smith's most representative alumna on the stage.

Miss Kearns graduated from Smith in 1906, and in senior dramatics that year played the name part in Hamlet on the only occasion when that tragedy has been attempted in the college production of Shakespearean drama. After studying at a dramatic school and before becoming a member of the original New Theatre company, she taught for a year in the department of elocution at Smith.

The Vox Club, under whose auspices this lecture was given, is the oldest of the many clubs at Smith, and is this year instituting a movement to raise a sum of money the interest of which will provide lectures upon subjects of interest to the club whose special object is the culture of the voice.

Interest in amateur dramatics is fully as marked as ever at Smith. Many of the Wednesday and Saturday evening house entertainments during the present term have taken the form of plays arranged by the juniors or sophomores, for the freshmen and many of the Halloween celebrations included plays of this sort. In several instances these have been original, and the most popular tendency seems to have been in the line of merriment, either melodrama, comic opera or burlesque vaudeville. As to more serious effort the first division play has been selected and work upon it begun. It is to be Augustin Daly's A Night Off. The senior class has decided to keep to the Shakespearean tradition for the commencement play, and has selected The Merchant of Venice, which previously was given by 1897. Alfred Young, of New York, again was chosen as coach.

THE CARDINAL'S STRATAGEM.

One-act sketch by Mildred Aldrich. Produced Nov. 7 by William H. Thompson.

The Cardinal William H. Thompson
Gaston, Duke de Perigord Richard R. Neill
Marie, Baroness de Chalons Evangeline Irving
Louis Nella Nennelle
Carlos Harriett Wright

William H. Thompson's simple and careful production of The Cardinal's Stratagem at the Fifth Avenue last week well illustrates what can be done even in a twenty-minute vaudeville sketch when the producer undertakes his work seriously. The sketch is not more than an episode, yet Mr. Thompson has mounted it as lavishly as he would a three or four act drama and his characterization of the cardinal is quite as carefully worked out as any of his longer parts. The cardinal is dignified, almost severe in appearance, but warm-hearted within and in possession of a keen sense of humor. Even in the serious task of persuading the Duke de Perigord to leave off his old loves and be true to his bride, Baroness de Chalons, the cardinal cannot resist poking a bit of sarcastic fun at the duke. Here is where Mr. Thompson's ability asserts itself. Quietly and with superlative dignity the cardinal brings the young people together by making them understand each other.

Mr. Thompson has surrounded himself with a capable company. Nella Nennelle, a child actress, seems to grasp the meaning of her role. If her interpretation is really spontaneous, which one is inclined to believe, and not a mere imitation of an instructor, little miss Nennelle has started early to spell success. Harriett Wright, in the smaller page role does her small part commendably. Richard R. Neill's role is not exacting but is well done. Evangeline Irving, looking and acting much like her talented older sister Isabel, is charming.

Vaudeville is indebted to such sterling actors as Mr. Thompson, who give their best in the two-day houses and who recognize rather than belittle the intelligence of their variety auditors.

Shakespearean Farce and a Pinero Play Among the Latest Productions

New Theatre—The Merry Wives of Windsor.

Farce in eleven scenes by William Shakespeare. Produced on Nov. 7, by the New Theatre.

Sir John Falstaff Louis Calvert
Pistol Ben Johnson
Slender Ferdinand Gottschalk
Ford A. E. Anson
Page Lee Baker
Sir Hugh Evans Albert Brunsen
Doctor Caius E. W. Morrison
Host of the Garter Inn William McVay
Bardolph John Sutherland
Pistol Pedro de Cordoba
Nym Stewart Baird
Robin John Tansey
Simple William Raymond
Mugby Edwin Cushman
John Victor Johns
Robert Robert H. Hamilton
Mistress Ford Edith Wynne Matthison
Mistress Page Rose Coghlan
Anne Page Leah Bateman-Hunter
Mistress Quickly Mrs. Sol Smith

The large and notable audience attending the first regular production at the New Theatre apparently enjoyed it, although the enthusiasm did not run so high that any one called for the author. It was rumored in the foyer that he was not present. This may very well have been true, for certain liberties had been taken with his text, and playwrights are sometimes sensitive about such things.

The alterations, however, although necessitated by the exigencies of modern demands, were so judicious as to leave the plot intact. The second and the third acts were pretty well jumbled together, and the fourth act was omitted, save for the two scenes at Ford's house. This arrangement preserved not only the main narrative concerning Sir John Falstaff's ill-starred amour, but also the secondary plot concerning sweet Anne Page and her circle of lovers. It also delayed the first visit of the knight until well past the middle of the performance. To add spice to the six preparatory scenes, much was made of Falstaff's quarrel with his satellites and of the duel between Doctor Caius and Sir Hugh Evans, both of which justified themselves. The free for all, following the Franco-Weish encounter, was an especially notable bit of ensemble acting.

It must be admitted at the outset that the production is distinguished rather by the mounting than by the acting. More wine has been pressed from this product of the Shakespearean vineyard by humbler laborers, but certainly no group of players ever made merry in a more charming Windsor town. The exterior scenes made one feel by their color and their proportions that they were the natural haunts of comedy and sentiment.

In spirit, the production suffered from the misguided efforts of some one who tried to chasten the humor, just as a tomboy suffers when she is cramped in freshly starched skirts and brand new hair ribbons. The Merry Wives of Windsor rollicked and frisked in Shakespeare's day; the only rollicking they did at the New Theatre was when Mistress Page tangled her feet in her train and fell, bringing Mistress Ford down with her. Edith Wynne Matthison was gay, rather than mischievous; she portrayed a circumspect Mistress Ford who never would have lured Sir John into such pitfalls. Without ever being anything but charming, she never abandoned herself to the deviltry which must have animated the lady in question. Rose Coghlan, who is more associated with comic roles, managed to make the wit snap more savagely than one likes to hear. Although Page remarked upon his wife's caustic temper, a less derisive accent would not have marred the role. Despite much to be grateful for, the humor of one was too delicate, of the other too keen.

Of the two other women, Mrs. Sol Smith played with commendable appreciation for the comedy, although her nervousness occasionally interfered with her lines. She was warmly welcomed by an audience that is always glad to see her. Leah Bateman-Hunter did all the obvious things prettily enough, but quite failed to add any individuality. Her performance, pleasing as it was, is easily forgotten.

Louis Calvert might have done so much more that it rather discounts what he did. In the eighth scene, for example, his resources should have furnished a great deal of by-play; in his hands, Sir John's pains and penalties were rather a bore. Exception may be taken to his make-up; he could be corpulent without being beefy. And why not white hair instead of yellowish gray? Surely, Sir John had some charms. Report has it, however, that Mr. Calvert was suffering from a severe indisposition.

Shakespeare created foolish fools, but not insipid imbeciles like Ferdinand Gottschalk's Slender. That creature was rapid where he should have been ridiculous. Mr. Gottschalk's trouble seemed to be more with his conception of the character than with his ability. The reverse appeared true of Ben Johnson and Albert Brunsen. The other eccentric role, Doctor Caius, stood out from all the rest by its spontaneity and its assurance. E. W. Morrison had mastered his role and marched through it with the vigor and the mastery that allays anxiety and inspires trust in the spectator's mind.

A. E. Anson walked in sufficient gloom, but not in a gloom that any one could laugh at. His jealousy was tragic, not comic. Lee Baker, the trusting husband, was much more entertaining—the real test in comedy.

Frank Gillmore was pleasing in appearance, diction, and action; Pedro de Cordoba, without touching the histrionic limits, sketched an unmistakable braggart,

and John Tansey deservedly received the plaudits of an undivided house. In the minor parts, it is worth noting that the two bearers of Sir John's palanquin, Victor Johns and Robert H. Hamilton, added a lively tone quite within the picture.

Although the company omitted so much that others have included in presenting this play, the production is worthy, as all productions at the New Theatre are bound to be. At least, it is informed with taste and intelligence if not with genius.

New Theatre—The Thunderbolt.

Drama in four acts, by Sir Arthur W. Pinero. Produced on Nov. 12, by the New Theatre.

James Mortimore Louis Calvert
Ann Mrs. Harriet Otis Dellenbaugh
Stephen Mortimore Albert Brunsen
Louisa Helen Reimer
Thaddeus Mortimore A. E. Anson
Phyllis Thais Lawton
Joyce Patricia Collinge
Cyril George Clarke
Colonel Ponting Ferdinand Gottschalk
Rose Olive Oliver
Helen Thornhill Olive Wyndham
The Rev. George Trist Frank Gillmore
Mr. Valance Ben Johnson
Mr. Eakin E. M. Holland
Mr. Denyer Edwin Cushman
Heath John Sutherland
A Servant Girl at Nelson Villas Lewis Seymour
Servant Girl at Ivanhoe Barbara King
Servant Girl at Ivanhoe Mary Doyle

When a playwright elects to dramatize selfishness and greed and trims his narrative with hardly a sprig of romance, the flavor can scarcely avoid bitterness, even if the dramatist adds a little nobility before the final curtain. Though the Mortimore family bear every semblance of reality, one dislikes to accord them the distinction, because it makes the world out such a bleak place of residence. Surely, the eye fixed on the main chance is not so blind to real motives as Sir Arthur Pinero declares it to be in *The Thunderbolt*.

In the whole Mortimore family only one character was touched with unselfishness; that was Helen Thornhill, the natural daughter of the late Edward Thomas Mortimore, a brewer of Lincoln. When no will could be found, her sorrow was not that she had to face the world without a penny, but that her father had neglected her. Of course, there had been a will, which was destroyed by the only other woman who appeared to be of lofty character. Phyllis, being the daughter of a common tradesman, had endured the taunts of her husband's family on the score of their poverty, until she resolved to make Thaddeus an heir to Edward Mortimore's estate by doing away with the will, which bequeathed the entire property to Helen Thornhill. Repentant later, she confessed her crime. To save Phyllis from imprisonment, Helen agreed to share the estate with her father's three brothers and one sister.

Pinero's mastery of stagecraft is so notable that it almost escapes notice. One knows what his characters are doing, whether they are on the stage or off. When the scenes overlap each other chronologically, the entrances are all carefully timed to make the scenes consistent. The legal questions are studiously answered. In fact, the care taken with minutiae is quite as astonishing as anything else about the play. The relations of the characters are plotted with geometrical accuracy, and the aspects of the individuals shift a bit from time to time. For example, the bluff James Mortimore makes his exit after a rough attempt at kindness that lightens his erudition. Thaddeus does not improve in amiability, largely because the tragedy of his wife's guilt cut deep into his sensitive soul. In the desperate loyalty to her, one reads the bitterness of his fate. Was this his retribution for marrying contrary to the desire of his aspiring family? According to American notions, Pinero meted out a penalty quite disproportionate to the offence; and in that one point chiefly violated the laws of poetic justice so far as that character is concerned. On the other hand, he made Phyllis wound most deeply where she intended to bestow bounty by her crime; a neater use of the boomerang could not be desired.

Most of the characters do not alter; the homely Ann Mortimore; the cadaverous editor, Stephen, who could explain away facts; his wife, Louisa, who always maintained that there are two sides to every question; the pompous Colonel Ponting; his ambitious wife, Rose, née Mortimore; the keen solicitors, Valance and Eakin; the beautiful Helen Thornhill. It is a relief to see that even while reviling Phyllis, whose crime gave them their only claim to Edward Mortimore's property, the family had the grace to appreciate the generosity of the girl to whom they had grudgingly a cent.

The cast of *The Thunderbolt* is remarkable for its balance, its intelligence, and its capability. With one exception, the members played this modern drama in a fashion that leaves *The Merry Wives of Windsor* as far behind histrionically as it is chronologically. Louis Calvert is naturally more suited to play the brusque James Mortimore than the unctuous Falstaff; Albert Brunsen's mannerisms sit happily upon him in the role of Stephen Mortimore; A. E. Anson injected a nobility and sentiment into Thaddeus that would be out of place in Page; Ferdinand Gottschalk added plenty of individuality to Colonel Ponting; only Frank Gillmore was not at home in his brief clerical role. E. M. Holland gave a finished performance, seconded by Ben Johnson.

Thais Lawton's role becomes every moment more repugnant. Perhaps that may account for a similar

retrogression in the impression her work leaves; one is so disappointed in Phyllis that he likewise wears of Miss Lawton. Mrs. Dellenbaugh, Helen Reimer, and Olive Oliver impersonate three wives with steady appreciation of values and unwavering veracity in histrionic detail. Olive Wyndham has a charming presence and a charming voice. It needs nothing more to make her role highly agreeable. Her greatest asset is her voice, clear, sweet, and fresh. Another voice that will be heard from later is that of Patricia Collinge.

The whole production is more than creditable to the theatre and the players. Despite a rather satirical wit and a jaundiced view of human nature in general, *The Thunderbolt* will interest the ordinary patron of the theatre far more than Shakespeare does.

New York—Naughty Marietta.

Comic Opera in two acts, music by Victor Herbert, book and lyrics by Rida Johnson Young. Produced by Oscar Hammerstein on Nov. 7.

Simon O'Hara Harry Cooper
Elienne Grandet Edward Martindel
Lieutenant Governor Grandet William Frederic
Sir Harry Blake Raymond J. Bloomer
Burdello James J. Murray
Florence William Mack
Monsieur Eugene Rader
Night Watchman Thomas Bergsida
Indian Bert Lott
East Indian Paul Lott
Knife Grinder Philip Hahn
Marietta d'Altina Emma Trentini
Lisette Kate Ellmore
Adah Madame Marie Duchene
Nanette Louise Alchal
Felix Blanche Lipton
Fanchon Vera de Haan
Graciella Sylvia Lott
Francesca Myrtle Randall
Captain Richard Warrington Orville Harrold

The Manhattan Opera House overflowed into the New York Theatre with the presentation of *Naughty Marietta*, and the inundation is likely to cause a luxuriant growth on the Hammerstein bank account. In returning to the methods of El Capitan and similar operas of that generation for which most theatregoers have sighed, Victor Herbert has acted wisely and well. The public says so.

The music contributes more to the success of *Naughty Marietta* than the libretto does. Victor Herbert is always melodious, sometimes vigorous, usually honored, and generally distinctive. His composition avoids Gallic crispness, Viennese swing, Italian floridness, German simplicity, and English solidity; it is American in phrasing and in orchestration. In the gay Italian street song and the sentimental "I'm Falling in Love With Someone," he is at his best, although the audience also approved heartily of the military march, "I Wouldn't Be a Convent Maid," in the opening chorus, has a captivating little tune. The mariette music and the interlude between the two scenes of the second act charmed the audience which was alive to the excellent work of the orchestra.

The book at the best was only a necessary evil. It hardly outlines what might have been a strong plot, so completely is it obscured by would-be comic dialogues. *Marietta*, it appears, escaped in disguise from France to New Orleans where she fell in love with an American frontiersman and where she excited the love of the Lieutenant-Governor's son. But this Elienne Grandet had a past and a present. His past was the quadron Adah, and his present was the piratical Bras Piqué. He himself was that notorious rascal. His father, moreover, was scheming to declare a republic in Louisiana. *Marietta*, to save herself from detection, acted as the son of Rudolpho, keeper of a marionette theatre. Later she went to a masked ball at the Jeunesse Dorée, where Elienne all but married her. Naturally her frontiersman, Dick Warrington, finally rescued her. All of this is painfully discolored by antiquated jokes and spindle-legged comedy. The cement crumbles and lets the walls lean precariously awry.

In the leading quartette, first honors go to Emma Trentini. Gay, pathetic, wilful, alluring, she has all the physical and mental charm that we desire in a heroine. Then her voice is what it should be, clear, spirited, flexible, and she sings with a most business-like air. You feel that Mlle. Trentini is giving her best, and you like her for it. The performance of next merit is that by Edward Martindel. While not an accomplished actor, he has an excellent stage presence, easy and assured, and his voice is full, sonorous, and cheerful. He adorns the stage and gratifies the ear. Orville Harrold, the tenor, shows the operation of his musical utterance, but he takes those fortissimo finales in the love songs with an energy that pleases the populace. Mme. Duchene, the contralto, has a mellow voice, but as it is never possible to understand what she is singing about, you may wonder why the audience like her so well.

The other soloists were negligible or worse. The chorus, however, was large, well-trained, and comely. Musically, they were precise, animated, and fresh.

It is unfortunate that the producers thought it necessary to include two such comedians as Harry Cooper and Kate Ellmore, who may be very well in their way, but who are decidedly in others' way here. Such slapstick vulgarity should never have been indicted upon a fanciful, dainty play like *Naughty Marietta*. They are as unpardonable as glaring billboards in an idyllic landscape. Kate Ellmore's aesthetic dance would shake the house in a burlesque; the spectators laughed, even in the New York Theatre, but nobody applauded, save a few temerarious men unaccompanied by their wives. The one really funny episode occurred when

GEORGE CHADWICK



Henry W. Savage has commissioned George W. Chadwick, the well-known American composer of songs and symphonies, to write the important incidental music for *Every Woman*, the modern morality play by Walter Browne, which will be one of this season's Savage productions. Mr. Chadwick has written four symphonies and sixty songs which have received both American and European approval. He is author also of the light opera, *Tabasco*, produced some years ago by the Boston Cadets.

Simon O'Hara swallowed the gold whistle, and was carried to the pump, evidently to wet his whistle. Even with the drawback of questionable comedy, *Naughty Marietta* will go, because of its tasteful score, its pretty scenery, and the excellent singing of the four soloists and the chorus. Many a play has survived on less.

Nasimova—Mr. Preedy and the Countess.

Farce in three acts, by R. C. Carton. Produced on Nov. 7 by the Messrs. Shubert and Daniel V. Arthur.

Joanna Charlotte Granville
Earl of Rushmere Walter Hewetson
Hon. Robert Jennerway E. Bonfield
Lord Kinslow W. L. Branscombe
John Bounsall John Clulow
Hamilton Preedy Weedon Grossmith
Mr. Lidgrave Herbert Maule
Reginald Saunders Cyril Ashford
Blossom Arthur H. Murray
Chanteur J. Hallett
From Pascorel's Constance Kirkham
Mrs. Lidgrave Lydia Rachel
Emma Lidgrave Sheila Heseltine
Harriet Budgeon Lynn Fontanne

After an absence of some years from New York, Weedon Grossmith reappeared at the Nasimova on the night of November 7 in *Mr. Preedy and the Countess*, a three-act farce by R. C. Carton. Mr. Grossmith had a great success with this farce in England. It was well received here, more on account of the acting than because of its intrinsic merit.

The first act moves rather slowly but with the second there is a decided improvement. The third act keeps up the pace. While there is nothing strikingly original about the play, it contains many amusing scenes, which Mr. Grossmith and Miss Granville handle in such a way that they become very amusing.

Hamilton Preedy leaves a high stool in the Bounsall Emporium and is elevated by John Bounsall to a junior partnership. To celebrate his rise in life he gives a dinner at his apartments to Mr. and Mrs. Lidgrave of Manchester and their daughter Emma. He proposes for Emma's hand and is accepted. The Lidgraves have just gone when Bounsall appears with Joanna, Countess of Rushmere. The two are eloping. The Countess' husband has bolted to Egypt with a dancer and the abandoned wife at once acts on the principle that what is sauce for the gander is sauce for the goose. While Bounsall is explaining the situation to his partner, a telegram comes for him, informing him that his wealthy god-father is dying. As he is expecting a legacy from this quarter, he decides to go to the sick man at once. In the meantime the Countess is to stay at Preedy's. Preedy does not wish to entertain her and consents only because he is afraid of Bounsall.

Trouble soon begins. The Countess requires a maid, whom Preedy procures. The cook is scandalized and leaves. The butler gives notice. Saunders, whom Emma has dismissed as a suitor, calls to remonstrate with his rival. The presence of the women convinces him that Preedy is a profligate. When he takes his departure it is clear that what he suspects will soon be known by Emma. Lord Kinslow, father of the Countess' husband and the Earl of Rushmere, her nephew, make their appearance and do their best to get the Countess out of the clutches of Preedy, whom they take to be her seducer.

Everything is cleared up in the last act. Emma is convinced that her Hamilton can do no wrong; the Countess and her husband are reconciled and Bounsall returns to London the husband of his god-father's step-daughter.

Mr. Grossmith, as Preedy, and Miss Granville, as the Countess, carried off the honors of the evening. She, with her calmness and self-possession, was an excellent foil for his embarrassment and painful self-consciousness.

Mr. Grossmith ranks with the best as a farceur. Numberless details of business made his performance of the role perfect in every particular. He actually succeeded in making Preedy a living character.

Miss Granville, who bears a strong resemblance to Miss Terry, is as refreshing as rain in summertime. After her first few speeches she had won her audience. A capital bit was done by Miss Fontaine as the maid who demands £40 wages instead of 30 when she learns that Preedy's guest is neither his wife, nor his sister. Miss Heseltine, as Emma Lidgrave, played the usual type of unmarried English girl, simple and unassuming. Cyril Ashford, as Saunders, won laughs both by his makeup and his broadly farcical acting. Walter Hewetson, as the Earl of Rushmere, was capable.

Wallack's - Getting a Polish.

Farce in a prologue and three acts by Booth Tarkington and Harry Leon Wilson. Produced by Liebler and Company, Nov. 7.

Mrs. Jim May Irwin
John Blake George Fawcett
Hemington Blanchard Riley C. Chamberlin
Georgiana Rosalind Coglian
Henry John Daly Murphy
Tommy Kent John Junior
Principe di Campo-Basso J. T. Chaillee
Clinton Van Stuyk Charles A. Gay
Mrs. Croydon-Jones Mary K. Taylor
Frisch Albert Roccardi
Pauline Mary V. Hall
Marie Florence Glenn
Louis Frank Bixby
Auguste Edward Liebert

Mrs. Jim, the fat and jolly, but amusingly illiterate boarding house keeper was as famous in *Yellow Dog* for her wit and good sense as she was for her incomparable crullers, but when she became distressingly rich through a gold mine strike and went to Paris for polish and a career she cut a most ludicrous figure and proved an easy victim for the polite sharks who pounced upon her like hungry wolves. The distinguished and accommodating Mrs. Croydon-Jones took her in hand for the polishing process, steered her to dressmakers and milliners, bled her for big money contributions for personally conducted charity funds and provided her with a prospective husband in the person of an old worn-out, absinthe-soaked rake from an impoverished New York family. Mrs. Croydon-

THEODORE ROBERTS.



Theodore Roberts offered a solution of the emergency of the New Theatre, when Louis Calvert was forced by illness to relinquish the role of Sir John Falstaff in *The Merry Wives of Windsor* last week. On five hours' notice Mr. Roberts, who was permitted to join the New Theatre company through the kindness of his manager, W. A. Brady, went on in the part of Falstaff last Thursday night. The first intimation which the New Theatre patrons had of the change (it was subscription night) was when the announcement was read from the stage before the performance. Mr. Roberts was greeted with hearty applause, and got through the part, sans rehearsal, with much credit to himself. He has now rounded off his impersonation and is excellent in the role.

LOUIS CALVERT.



Songs, N. Y.

The election and Wednesday matinees last week at the New Theatre were canceled on account of the illness of Louis Calvert. The night performances were given, with more or less pain to Mr. Calvert, till Thursday night, when Mr. Calvert's condition forced him to retire. Theodore Roberts on short notice assumed the role of Falstaff. Mr. Calvert is suffering from a severe cold, and on the opening night of *The Merry Wives of Windsor* at the New Theatre, which was also the opening night of the regular repertoire season at the theatre, he played with a temperature of 101 degrees. An operation for abscesses of the throat still further weakened him. Mr. Calvert will not retire from the company, but will not work so hard as he has been doing. He appeared Saturday night in *The Thunderbolt*, and will appear this week in his old role in *Don*.

Jones also selected an impecunious prince for Mrs. Jim's romantic niece and planned on her own account to marry Mrs. Jim's immature and flighty nephew. All of these events might have transpired as outlined, had not Mrs. Jim's partner in the mine, John Blake, come to Paris, too. He had been Mrs. Jim's patient lover for ten years and he worked out a plot to save her. He made violent love to Georgiana, the romantic niece, to which that young woman responded with seeming ardor, although it is not made quite clear whether she understood John's game or really wanted to marry him, as a man who had done things. Anyhow the scheme worked and Mrs. Jim was tortured by the pangs of jealousy as an addition to the other tortures she was enduring—the tight shoes, the tight lacing and the uncomfortable formalities of society. It was here that her native wit came to her aid. She arranged that a poor but ardent lover of Georgiana should suddenly make a fortune by speculating and should then present himself as a doer of things and capture the girl away from John. It cost her a pretty penny, but the money remained in the family. There was still to dispose of the old rake to whom Mrs. Jim was engaged, but John quietly bought him off and Mrs. Jim's tears of woe were changed to joy. She had been polished enough and would be glad to get back to *Yellow Dog* with her interesting brood. Even the callow nephew was redeemed from the designing Mrs. Croydon-Jones when he learned that she had a son nearly seven feet tall and the champion boxer at Yale.

Structurally, the work is clever, the incidents being novel and connected and as little exaggerated as is needful in farce. The lines are fresh and often witty.

The part of Mrs. Jim fits May Irwin like a glove—a large glove but a snug fit. No one will dispute that she might really have been the best cook in *Yellow Dog* and for that matter anywhere else in the land, and her frequent lapses in English came with delightful naturalness. It was only when she blubbered and sobbed in the last act that she burlesqued the part out of all reason. More sincerity of despair at her impending marriage would have made her interpretation almost perfect. May Irwin isn't built for sobs anyhow. George Fawcett made John Blake appear to be a half drunken blockhead, too dumb to have thought out the scheme to cure Mrs. Jim, and his affected cackle that passed for a laugh was not funny. The Hon. Blanchard of Riley C. Chamberlin, a character appearing only in the prologue laid in *Yellow Dog*, is the conventional stage Reuben, the only unoriginal conception in the piece, except the minor parts of Frisch, the courier quite well played by Albert Roccardi and the other bits creditably played by Mary V. Hall, Florence

Buron, N. Y.

Louis Calvert

Mrs. Dellenbaugh

Helen Reimer

Albert Bruning

Olive Oliver

Ferdinand Gottschalk

THE DISAPPOINTED HEIRS

Scene in "The Thunderbolt" at The New Theatre

Glenn, Frank Bixby and Edward Liebert. The romantic Georgiana was excellently handled by Rosalind Coghlan. Mrs. Croydon-Jones was rendered with great fidelity by Mary K. Taylor; it was the most carefully consistent portrayal in the production. John Daly Murphy as Henry, the nephew, John Junior as Tommy Kent the young lover of Georgiana, J. T. Chillee as Principe di Campo-Basso and Charles A. Gay as Clinton Van Stuyk, the old rake, were all something more than merely satisfactory; they were good.

The songs introduced by Miss Irwin were not notable but they went—as May Irwin songs usually do. The production by Liebler and company was entirely adequate.

Globe—The Bachelor Belles.

Musical comedy in two acts, words by Harry B. Smith, music by Raymond Hubbell. Staged by Julian Mitchell. Produced Nov. 7. Klaw and Erlanger, managers.

Laura Lee Ruth Peebles
Tiny Schimmel Josie Sadler
Daphne Brooks Eva Fallon
Gwendolen Blanche West
Susan Jane Mae Murray
Eleanor Eleanor Pendleton
Tim Jones Frank Lalor
Tom Van Cortlandt, Jr. Jack Raffael
Tom Van Cortlandt, Sr. Lawrence Wheat
Charley Van Rensselaer John Park
Maginnis F. Stanton Heck
The Victim Story Chipman
Mae Mae Murray
Eleanor Eleanor Pendleton
Florence Florence Walton
Grace Grace Kimball
Runice Eunice Mackay
Olive Olive Depp
Gertrude Gertrude Grant
Sergeant-at-Arms Grace Wendell
Director Model Eleanor Pendleton
Crimoline Model Hazel Lewis
Grecian Bend Model Olive Depp
Hobble Skirt Model Ida Gabrielle
Opera Model Eunice Mackay

Adeline Genée is so far superior to the Bachelor Belles that she seems not quite at home in the musical comedy. However, this has been the condition which Genée has experienced since she first appeared on this side. She has never been surrounded with a musical setting which could match her dancing in daintiness and grace. Harry Smith's book and Raymond Hubbell's music lack the elements of dignity and color which one would expect of a composition intended to exploit an artist like Genée. Rag tunes and Spanish fandangoes do not compare favorably with classic dances and seem all the cheaper in the comparison. Though Genée is in the comedy she is not of it. She

speaks not a line, she is without the plot and her dances are interpolations. An evening of dances without any musical comedy environment would be more profitable than such a disjointed combination.

Assisting Genée, who does not make her appearance till the end of the first act, is Sherer Beckell, a Russian dancer. Her first number is a ballet dance. Appearing again in the middle of the second act she, her assistant and eight chorus girls, whose dancing does them credit, give three short interpretative dances to music from Gounod's Philemon and Baucis, a variation by De Bussey and a waltz by Moszkowski. At the end of the act Genée and Beckell give a Hungarian dance which is much inferior to the other two selections and which resembles the well-known Russian peasant dances. One must be grateful that the music for the dances was selected from the masters even though the contrast with the vocal selections is so disagreeable.

The plot or story is that of an organization called The Bachelor Belles who vow never to marry. The appearance of John Park as Charley Van Rensselaer during the initiation of Eva Fallon as Daphne Brooks disrupts the society. Daphne has resisted all the temptations of learning and money which come her way but yields to her love for Charley. The moment Daphne announces her engagement to Charley all the other members of the society confess secret engagements.

Frank Lalor and Josie Sadler are the comedians and are really funny. Their song, "Those Were Happy Days" and Mr. Lalor's song, "The Girls I Used to Know," are the best parts of the musical comedy end of the entertainment. John Park's song of the fashions is quite novel, introducing the reigning belles of fashion of different periods from 1810 to the present day. The director's model, the crinoline model, the Grecian bend model and the hobblekirt model are pretty girls who wear the unusual costumes well, but for starting display of feminine loveliness they must bend to the opera model, whose bare back takes one's breath away. Eva Fallon, whose former appearances on Broadway this season attest her possession of a beautiful soprano voice, lacks opportunity in her present role. Lawrence Wheat and Ruth Peebles are also present but offer nothing distinctive in the way of songs and dances. The best novelty in the production is the continuation of Wheat's song, "Why Don't You Be Nice to Some Nice Young Fellow," by phonographs in different parts of the theatre. The first-night audience was puzzled to know what was happening and Wheat's apparent consternation at the interruption of his song by the phonographic reproduction was a masterpiece of acting.

By increasing the speed of the performance, rewriting such trashy songs as "The Bachelor Belles" and excusing Genée from appearing in an element unsuited

to her The Bachelor Belles could be worked over into a presentable musical play.

Irving Place—The Happiest Time (Die Glücklichste Zeit).

Comedy in three acts by Raoul Auernheimer. Produced Nov. 9.

Eduard Hochstaedter Siegfried Bruck
Amalie Georgina Neumayer
Lilla Greta Huebler
Arabella Lilla Neumayer
Max Ernst Plochen
William Hochstaedter Hans Armin
Jenny Hochstaedter Bertha Klein
Aunt Adelheid Marie von Weyern
Edgar Hochstaedter Ernst Plochen
Arthur Ewald Friedrich W. Brandt
Robert Angerer Gustav Olinar
Charles Neugebauer Heinrich Hahnen
Franz Neugebauer Lina Hahnen
A Servant Marie Jackson

The Happiest Time, a three-act comedy by Raoul Auernheimer, was the attraction at the Irving Place Theatre for a few nights last week. The play did not bear out the promise of the title. It was a dull affair, relieved occasionally by witty speeches. Probably the fault lay with its close approximation to life. It is not enough to take an event, not at all out of the common, happening in an ordinary, humdrum family and present it photographically on the stage, as Mr. Auernheimer has done.

Arthur Ewald engages himself, contrary to the advice of his friend Robert Angerer, to Lilla Hochstaedter. His future mother-in-law assures him that he is entering upon the happiest time of his life. He soon finds out that this is untrue. He is pestered by a horde of Lilla's relatives, who ask numberless important questions about himself, about the marriage and about his plans for the future. In clearing the decks for marriage, he has discarded his mistress, Molly. Lilla's brother Max is his successor. Max is showing Arthur a picture of his innamorata, when Lilla enters, and Arthur hurriedly thrusts the photograph in his pocket. Lilla sees this. By a ruse she succeeds in getting it into her hands. Naturally, the engagement is broken off. In the end the lovers are reconciled. Robert, too, finds a wife in Arabella, Lilla's sister.

The comedy was not particularly well acted. Gustav Olinar, as Robert, did the most creditable work. Greta Huebler, as Lilla, satisfied the eye and proved adequate to the slight demand made on her by the part. The audience welcomed every appearance of the comely old Aunt Adelheid, who was all the time falling out with, and then becoming reconciled to, her family. This role was excellently played by Marie von Weyern.

On the night of Nov. 15 a new musical comedy, Die Musi-Kantenmadel, by Buchbinder and Jarno, will be produced.

MARGARET ANGLIN'S ILLNESS.

Searcy, N. Y.

Margaret Anglin, who had almost completed her long tour through the West and South in *The Awakening of Helena Richie*, was forced to abandon her itinerary in Chattanooga, Tenn., Nov. 4, on account of a severe throat affection. The company disbanded and Miss Anglin, who was unable to speak above a whisper, hurried to Chicago for medical attention.

Wild rumors of an operation, of the certain loss of her voice and of the enforced permanent retirement from the stage of one of the most esteemed American emotional actresses caused consternation among the theatregoing public, but such reports have lost most of their fear through the statement of Miss Anglin's physician. Though the actress is suffering from a temporary loss of voice, a few weeks' treatment will restore her to her normal condition, it is said. Miss Anglin will probably not resume her tour in *Helena Richie*, but will rest till she makes her debut as a comedienne under the Liebler banner in *The Backsliders*, by Mrs. George Egerton. The production is announced for the holidays.

Miss Anglin is a Canadian by birth. She came to New York to study for the stage in 1893, appearing the following year as Madeline West in *Shenandoah*. From that time her rise was steady. Through an apprenticeship with James O'Neill, E. H. Sothern, Richard Mansfield, and in Charles Frohman's Empire Theatre stock company she reached the highest point yet in her career as Ruth Jordan in *The Great Divide*, starring in the play with Henry Miller. The decision to relinquish emotional roles in favor of comedy was suggested to her by George Tyler, of the Liebler firm, who promised to find her a suitable comedy part. Mr. Tyler thinks that in *The Backsliders* he has found the promised role, and Miss Anglin agrees.

SLEZAK AND HIS ADMIRERS.

The last performances in Vienna of Leo Slezak, the Slav tenor, developed extraordinary scenes. Slezak appeared as Lohengrin, and throughout the performance of the opera he was the object of enthusiastic demonstrations. At its close scores of young women and girls rushed to the singer's dressing-room, where the disorder became so serious that the police were summoned. The women were crushed and hustled, the policemen shouted, doors were broken, and Slezak, who looked more like somebody just getting out of bed than like Lohengrin, was forced to sign his name on photographs and picture post cards and to distributing locks of his hair by the handful. The women then retreated in triumph, but their pride was turned to anger when they learned that the singer, who had received a warning of what was coming, had provided against the attempt to shear him by buying up the snipped refuse of black hair from a number of barber shops.

TOLSTOY IN RETIREMENT

A dispatch from St. Petersburg last Friday said that Count Leo Tolstoy left Yasnaya Polyana, on the morning of Oct. 10, accompanied by a physician, and neither has been heard from since. The Countess is in despair. In a letter to his wife Count Tolstoy says he has decided to spend his remaining days in solitary retirement. Later dispatches say that Tolstoy is in the Shamardinsky Convent, where his favorite sister has been a nun for many years. The 600 nuns in the place are all engaged in manual labor, women blacksmiths being among their number. Tolstoy's daughter, Alexandra, and his woman typist followed him to the convent.

A BOARD OF CENSORS

The Lord Chamberlain has appointed an advisory board to deal with the censorship of plays in England. It includes Sir John Hare, Sir Squire Bancroft, Sir Edward Henry Carson, Walter Raleigh, professor of English literature at Oxford, and Stanley Owen Buckmaster, M. P.

NEW YORK'S LATEST PRODUCTIONS

(Continued from page 9.)

Lycium—The Importance of Being Earnest.

Farical play in three acts, by Oscar Wilde. Revived on Nov. 14, by Charles Frohman.

John Worthing Hamilton Revelle
Algernon Moncrieff A. E. Matthews
Rev. Canon Chasuble, D.D. Albert Tavernier
Merriman Frederick Raymond
Lane Robert Reese
Hon. Gwendolen Fairfax Jane Oaker
Lady Bracknell Ethel Winthrop
Cecily Cardew May Blaney
Miss Prism Florence Edney

Oscar Wilde was too clever an artist to languish forever in oblivion. He received the mantle from Sheridan, and genuine masters of comedy are too scarce to relegate to obscurity. If the success of the revival of *The Importance of Being Earnest* offers any promise at all, it justifies the deduction that more of Wilde's work will presently be resurrected for the amusement of the frivolous.

Although his wit effervesces with and without provocation, it is the sort of spirit to keep the limber continuously verging on open laughter, that infrequently reaches the explosive point. Its brilliance exhilarates without intoxicating. Perhaps no one could stand such a diet regularly, but he appreciates it occasionally.

One may be inclined to accuse Wilde of a poverty-stricken imagination, because John Worthing and Algernon Moncrieff both invent another person, and Gwendolen and Cecily both keep diaries and adore the name Ernest. Surely, however, he redeems himself by the extraordinary details of Miss Prism's three-volume novel and the lost baby.

To A. E. Matthews and Ethel Winthrop must be accorded the distinction of delivering the lines in the most irresistible fashion. Their ostentatious self-possession and mock gravity illuminated the entire play. Jane Oaker would come in their class had a garbled enunciation not spoiled some of her speeches. May Blaney could be understood with even more difficulty. Hamilton Revelle indicated commendable intelligence and effort, but a vague, unctuous consciousness pervaded his impersonation with disagreeable effect. The lesser parts were excellently played.

An audience that barely smothered its merriment for an entire evening will doubtless spread a satisfactory account of the revival.

At Other Playhouses.

CITY THEATRE.—Last week and this week *The Lily* is presented at the City Theatre, and has practically the original cast that appeared at the Belasco Theatre. This attraction was received on its opening night with a large audience, and the appreciative applause that greeted the principals showed the favor with which Mr. Belasco's production is regarded by the theatregoers of this locality. Nance O'Neil as Odette realized in every detail the possibilities of the strong situation of the play, and was rewarded by an enthusiastic acknowledgment of her artistic work. Uniformly satisfactory impression was made by every member of the cast, noticeably so by Julia Dean, Oscar Eagle, Charles Cartwright, and Alfred Hickman. The Election Day business at this house was very large.

WEST END THEATRE.—As Frank Ware, Mary Manning charmed a large Monday night audience last week at the West End Theatre, and received many calls after her emotional scene in act three. The Leonie Brune of Ann Crewe was well done, and Helen Ormabee as Clara did some exceptionally strong acting in the second act, which received merited applause. The Malcolm Gaskell of Alphonse Ethier was not convincing, and this character as played by him found no sympathy in the minds of the audience, and it was most certainly intended to have some tender moments. John Salapollis as Fritz Bohn gave a finished and artistic performance. Kiddie by Mark Short furnished an important link in the theme of the story, but savored strongly of the stage child. Others in the cast were Edmund Mortimer and Arthur Berthelet. This week, Thomas Wise in *The Gentleman from Mississippi*.

PLAZA.—Last week terminated the engagement of the Vale Stock company at the Plaza, presenting *All the Comforts of Home*. This company with the exception of Earle Mitchell and John Flemmings, who showed by their work they were experienced actors, did not make this well-known and amusing farce an enjoyable entertainment by any means. The work of most of the cast was amateurish in the extreme. It is unfortunate that Mr. Vale did not present to the metropolitan audiences who have patronized his house a better organization. This week vaudeville and moving pictures at popular prices return to the Plaza and will fill the bill for the immediate present. The Sunday bills will be straight vaudeville.

LYCEUM.—Oscar Wilde's *The Importance of Being Earnest* was revived at the Lyceum Theatre Monday night with the following cast: John Worthing, Hamilton Revelle; Algernon Moncrieff, A. E. Matthews; Rev. Canon Chasuble, D.D., Albert Tavernier; Merriman, Frederick Raymond; Lane, Robert Reese; Hon. Gwendolen Fairfax, Jane Oaker; Lady Bracknell, Ethel Winthrop; Cecily Cardew, May Blaney; Miss Prism, Florence Edney.

CIRCLE.—H. B. Warner and the same company which supported him at Wallack's all last season were the tenants of the Circle Theatre last week. Alias Jimmy Valentine has now started on his long tour through the country. This week, Dustin Farnum in *Cameo Kirby*.

GRAND OPERA HOUSE.—The Round Up was the

attraction at the Grand Opera House last week, being succeeded this week by Robert Hilliard in *A Fool There Was*.

ACADEMY OF MUSIC.—The features of the presentation of *Fabio Romani*, last week at the Academy of Music, by the stock company, were the earthquake and tidal wave scenes for which great pains had been taken to effect realistic results. The stage management is to be highly commended for the detail shown in this scenic presentation and for the realistic effects. This week, *The Fatal Wedding*.

NEW THEATRE TO PRODUCE AN INDIAN PLAY.

The New Theatre, on Monday evening, Dec. 5, will produce a drama of American Indian life by an American woman heretofore unknown as a dramatist. This play, the first from the pen of this author, is considered by the New Theatre to be one of the most important modern productions of its season. Every character will be an Indian, and the play will deal with a theme never before developed by a playwright.

The author is Mrs. Mary Hunter Austin, and the name of the play is *The Arrow Maker*. Mrs. Austin is an acknowledged authority on the red man of Southwestern America, having spent much of her life in the study of the primitive as it relates to mankind. She has also made a study of folklore of all nations. She is the author of several books which have been highly commended. Her first work was *The Land of Little Rain*, a description of the desert. "The Basket Woman," tales of Indian myths for children followed and was so highly regarded that it has been made a school text book. After this came "Isidro," a romance of Spanish California, first published serially; "The Flock," a study of sheep herding in the desert of the Southwest with chapters on the psychology of the flock; "Santa Lucia," a novel of modern California, and "Lost Borders," a collection of short stories of the desert. The last named contained the much discussed tale of "The Walking Woman," which by some has been pronounced the most remarkable American short story since Poe.

The Arrow Maker is in three acts and possesses a motive. In brief, it is to demonstrate the unity of human life from the beginning to the end. The playwright holds that there is no real difference in men, no matter what their lot may be. Such seeming differences as exist lie in the manner in which each explains the same thing. The author illustrates this point by showing that fever to the Indian is a devil, while to the New Yorker it is a physical disturbance caused by microbes. The Indian, after casting out this devil, burns his house; the New Yorker, after reaching the convalescent stage, fumigates his abode. The causes are identical, but the explanation is entirely different.

The play will employ the full strength of the New Theatre company, and will permit of most unusual and picturesque staging effects. For several months Mrs. Austin has had a studio in the New Theatre where she has aided in selecting a collection of Indian garments and properties to be used in the drama and in making a study of Indian music. She will herself teach the Indian dances and assist in the presentation of what it is believed will be a decided novelty in American dramatics.

The company was called for its first rehearsal Sunday, when the play was read. Immediately prior to this Mrs. Austin gave the members an interesting lecture on Indian life in the Southwest.

JULIAN ELTINGE'S NEW VEHICLE

Julian Eltinge appears to have a success in *The Fascinating Widow*, which had its premiere at Atlantic City Monday night, at the Apollo Theatre. The story of the play deals with the troubles of Hal Blake (Julian Eltinge), who wants to marry Margaret Leffingwell, but whose mother objects because he uses slang, and because she wants her daughter to marry Oswald Wentworth. Hal attacks Wentworth and has to secrete himself in order to avoid arrest for striking a fellow who wears glasses. Hal dresses up as a widow and reappears, and even his fellows do not recognize him. While masquerading as the widow he develops amusing situations. The cast includes Carrie Perkins, Ruth Garvie, Edward Garvie, and Gilbert Douglass.

REFLECTIONS.

Maclyn Arbuckle's new sketch, *The Welcher*, by Robert H. Davis, produced at the Colonial Theatre Monday, fits him admirably and is very effective.

Edwin A. Goewey, who for the past five years has been connected with the Leslie-Judge Company, first as art manager of *Judge* and later holding a similar post as well as that of sporting editor with *Leslie's Weekly*, will soon leave for the West to join the forces of the *Kansas City (Mo.) Post*. On the latter publication Mr. Goewey will have charge of the dramatic desk, acting both as critic and dramatic cartoonist. His series of caricatures of stage folk that has been running in *Leslie's Weekly* for some two years will be continued as a feature on the *Post*. Mr. Goewey was with the *World* for some years as a writer and artist, and later conducted newspaper art departments in St. Louis.

Victor Herbert has sold the rights of his opera, *Sweet Sixteen*, to Harry Everall and Samuel Wallach.

Jeane L. Laskey will sail for Europe to-day to get material for the opening of the *Folies Bergere*, now building in Forty-sixth Street.

Speculators thronged the vicinity of the Metropolitan Opera House on the opening of the season Monday night and secured high prices for seats.

Alfred G. Vanderbilt invited the children playing in *The Blue Bird* to the Horse Show at Madison Square Garden yesterday. They were chaperoned and entertained by Mrs. George Gould.

PENCILED PATTERN.

The event of last week in the Putnam Building was the opening of Shanley's Restaurant. All the agents were there with their "songs and fish." Childs is not worrying over the competition, for Putnam Building tenants will still play the "but-tercrane" circuit.

WHY?

Do "Italian street singers" acts all sing "chilly Billy Be"? Does the actor always think he gets the worst of it?

Do some agents think they know it all? Do people sing audience songs?

Anna Purcell, dimmy Plunkett's "right handy lady," is the busiest little girl in the Putnam Building. She never has any time for herself. Even has to have her lunch sent in every day from the Astor. Where? Oh, well, it's some place like it, anyway.

It is said Willie Hammerstein will make enough money to buy a pair of gloves with the profits of the show on the Victoria roof.

It has now become a fad among booking offices to open a "Family Department." The definition of "Family Department" is—a lot of shows and not much money.

It's pretty near time for some "well-known society woman" to appear in vaudeville. There hasn't been an heiress "discovered" in the last two weeks. What's the matter?

In union there is strength—and White Rats.

William Morris has "twenty-two headlines" advertised for the American this week. Out of the twenty-two there are about seven regular acts. The paper also reads "at a cost of \$12,000" (and some odd hundred dollars). They must pay big salaries to picture house acts on the Morris time.

Billy Farnum and the Clark Sisters open on the Orpheum circuit at Spokane on Dec. 8. They are booked up until July 11, 1911. Pretty soft for them. The Clark Sisters belong in the West, and they're going to be right at home.

George Fuller Golden is going to be given a benefit by the White Rats, and it's going to be the greatest thing of its kind ever pulled. The Hippodrome is the place, and Sunday, Nov. 20, the date. Be there and help along a good cause.

Sarah Bernhardt is writing a series of articles for a New York newspaper, entitled "Great Women I Have Been." Fine. Joe Wood is thinking of writing some, entitled "Great Men Who Have Done Me." (But Joe always "comes back.")

The Arlington Four—Manny, Lee, Brenner and Roberts—never have to worry as to where they go "next week." The act is a standard one in the U. B. O. and is always routed ahead, which goes to prove that when you have a good one it's appreciated.

THIS WEEK'S BOUTS.

L. Wolfe Gilbert vs. Lester Fountain, Otto Henry Harris vs. Harry Mountford (continued from last week).

The small time monologists are back following the reels again. Election speakers will not be needed for another year now. "Fellow citizens: We are here before you to-night to indorse the nomination of—." What's the use? It's the same old stuff.

It would be well to remember, also, that the "half-salary Christmas week" is not so very far off. (Those managers always get the best of it.)

Our idea of "someone to know" is Lee Harrison.

Our idea of "nothing to hear" is an actor telling what a hit he made.

And our idea of "nothing to read" is the stuff vaudeville critics write.

Your idea of "nothing to read" is our column (we've got you).

With apologies to F. P. A. (New York Evening Mail).

"Monty" Montgomery was ill with a bad cold last week. He was so hoarse some one offered him a job singing in a quartette; they thought he was a low baritone.

Roosevelt couldn't "come back." The "big stick swinger" has had all his time canceled, which goes to prove that even a headliner can be "canned."

Harry Breen says he's been hissed by some of the best audiences in the country. As an extempore singer and humorist they have to go some to beat "the male Eva Tanguay."

Bills may come and bills may go, but agents book on forever.

Jack Levy's luck is explained. He says a great-grandfather of his was an Irish Jew. Can't be that, can you?

Democrats will get more bookings from now on. THOMAS GRAY.

SHAKESPEARE'S HEROINES PATHETIC.

Ellen Terry gave the second of her Shakespearean lectures at the Hudson Theatre on Nov. 10, her subject being the Pathetic Heroines. The list included Viola, Desdemona, Juliet, Cordelia, Cleopatra, Hermione, Imogen, Lady Macbeth, and Ophelia. Others she mentioned casually in passing. Viola she considers a poet; Desdemona a nun in purity and constancy; Helena and Juliet liked to be mistreated; Lady Macbeth was a normal wife, ambitious for her husband; Cleopatra was the only useless and Ophelia the only timid heroine in Shakespeare. Perhaps the chief interest centered in Miss Terry's illustrative acting: she chose the potion scene for Juliet and the mad scene for Ophelia. The audience, which was brilliant and appreciative, greeted Miss Terry enthusiastically.

COLLEGE DRAMATICS.

Ralph Royster Doyster, the oldest English comedy, will be presented by the Philopoeian Society of Columbia University, Nov. 18 and 19. As far as possible the play will be produced in the Elizabethan manner. Nicholas Udall, head master of Eton, wrote the play for his pupils some time in the middle of the sixteenth century. Prof. Algernon Tassin and Prof. Brander Matthews are supervising rehearsals.

The sophomore class at Barnard College presented J. M. Barrie's Quilley Street, Maude Adams' success of several years ago, in Brinkerhoff Theatre, the college playhouse, Friday afternoon, Nov. 11. The cast was: Phoebe, Dorothy Cheesman; Susan, Edith Rosenblatt; Valentine Brown, E. Parks; Henrietta, Doris Fleischman; Patty, maid, Joan Sperling; Arthur Thomas, Dorothy Child; Mary Willoughby, Sarah Vorhees; Fanny Willoughby, Bessie Macdonald; Major Bubb, Ethel Webb; Lieut. Spicer, Helen Crosby; Major Linkwater, Goldie Roth. Those in charge of the production were: Chairman of the Committee, Dorothy Cheesman; business manager, Esther Burgess; stage-manager, Helen Poland; coach, Florence Gerlach.

YIOBEL POSTPONED.

Whether Mascagni is or is not coming to New York to conduct rehearsals of Ysobel is agitating those on the circumference of the musical world, however the Liebler office may be affected. Meanwhile the opera has been postponed from Nov. 21 until January next, and the composer has not completed the orchestral work. He is scheduled to arrive in this country, however, on Nov. 24, although Bonel, his countryman, affirmed that Mascagni had no intention of coming to New York. He further said that Mascagni had asked him to sing the tenor role. Bessie Abbott, who is the soprano, arrived with Madame Butterfly, her white Pomeranian dog, on the American liner Philadelphia on Nov. 12. She is under contract to the Lieblers for a number of years. Other members of the company are gathering: Riccardo da Ferrara, the baritone, came on the Berlin on Nov. 11. The same boat brought Franco Vittandi and Giacomo Spadoni. Vittandi will conduct rehearsals in case Mascagni does not appear. Spadoni is his assistant.

JACQUES KRUEGER DIES.

While impersonating John D. Rockefeller in The Follies of 1910 in the Detroit Opera House, Nov. 2, Jacques Krueger, the well-known actor, fell thirty feet to the floor from a wire cable on which he was suspended. He was immediately taken to Harper Hospital, where he died from his injuries Nov. 6. The accident was caused by the snapping of the wire cable on which he was suspended. One leg was fractured in three places and he also sustained internal injuries. Mr. Krueger was sixty-nine years old and a widower. His remains were brought from Detroit for burial in Greenwood Cemetery Nov. 10. Mr. Krueger had been a familiar figure in a long list of productions, including The Widow Jones, The Belle of Bridgeport, The Musketeers, The Hurdy Gurdy Girl, Mrs. Jack, Blue Jeans, The Bad Samaritan, and The Beauty Spot.

PROSPECTIVE CHANGES.

William Collier will come into the Comedy Theatre, Nov. 21, with I'll Be Hanged If I Do, following Douglas Fairbanks in The Cub, who will go to the Hackett Theatre. Mother will be driven from the Hackett to the Circle, where it will continue its run indefinitely.

Lulu Glaser will come to the Herald Square in The Girl and the Kaiser on Nov. 21, and Marie Dressler will go on tour. The Speckled Band opens at the Garrick Nov. 21. Kyrie Bellows will take Hallel on tour.

Mae Ferguson in Ambition opens at the Bijou Dec. 8.

MRS. LESLIE CARTER BEGINS HER SEASON.

Mrs. Leslie Carter began her season under John Cort's management at the Colonial Theatre, Cleveland, Monday night, presenting for the first time Rupert Hughes' play, Two Women. In Mrs. Carter's company are fifty players, including Robert Warwick, Harrison Hupfer, Brandon Hurst, Arthur L. Lawrence, Harry G. Carlton, Louis Myll, Helen Tracy, Lillie Cahill, and Mlle. Andree Corday. On Monday, Dec. 5, Mrs. Carter will begin a six weeks' engagement in New York.

NOTES OF MUSIC.

Ernest Hutchinson, under management of London Charlton, gave a piano recital at Mendelssohn Hall on Monday afternoon.

The Adele Margulies Trio will give three chamber music concerts at Mendelssohn Hall on the evenings of Nov. 17, Jan. 8, and Feb. 8.

Madame Elfrida Stofferren will give a piano recital at Mendelssohn Hall on Saturday evening, Nov. 19.

Master Demetrius Donais, an Athenian mandolinist, assisted by Margaret Sterling, soprano, and Annie Laurie McCortie, contralto, will give a concert at Carnegie Lyceum this (Wednesday) evening.

WHITE RATS JOIN AMERICAN FEDERATION.

Samuel Gompers, president of the American Federation of Labor, announced Nov. 7 that the White Rats of America and the Actors' National Union had consolidated and that the combined organizations had

affiliated with the American Federation of Labor. The new organization formed by the consolidation of the two bodies will be known as the White Rats Actors' Union of America.

REFLECTIONS.

Walter S. Tenner and not J. M. Clayton, as was announced in the programme, is playing the part of Kenward Wright in The Rosary at the Garden.

May De Sousa has left the cast of The Commuters and will have the leading role in the new musical comedy, The Mayors. Edna Phillips replaced Miss De Sousa Monday night.

The Rosary closed at the Garden Theatre Saturday night. The production is in rehearsal this week and will open again in Brooklyn at the Grand Opera House Monday night.

Harry Comer will be comedian in The Girl and the Kaiser, in which Lulu Glaser opens at the Herald Square Nov. 21.

Henry Arthur Jones, it is expected, will arrive in New York to-day. He will supervise rehearsals of his new play which the Authors' Producing Company is to produce.

Randolph Hartley was the guest of honor at a dinner given by the Pilades Club at the Hotel Martinique on Sunday evening.

Chicago ministers remonstrated against Sarah Bernhardt's production of La Samaritaine, because Christ appears in the play. The remonstrance was ineffectual, and La Samaritaine played to a packed house on Sunday, Nov. 6.

Douglas Fairbanks, whose engagement was for two weeks only at the Comedy Theatre, will remain at that theatre till another New York house is available. This will keep William Collier in I'll Be Hanged If I Do out of town a fortnight longer than he had intended.

On Nov. 4 Sothern and Marlowe played Macbeth for the first time on any stage at the Hyperion Theatre in Hartford, Conn. Their arrangement of the tragedy is in six acts and twenty scenes, with the Sir Arthur Sullivan music.

The Keontgin Louise on Nov. 3 brought the following members of the Bessie Abbott Grand Opera company: Signori Giorgi, Nicoletti, Bellati, Gregorotti, Michaili, Trucchi-Dorini, and Clandestini.

Mr. and Mrs. Fred Terry were the guests of honor at the Twelfth Night Club on Tuesday, Nov. 15. The hostesses, besides the president, Mrs. Edwin Arden, and the former president, Alice Fisher Harcourt, were Percy Haswell, Bijou Fernandes Abington, and Mrs. Herbert Brown.

Melbourne MacDowell and Mrs. MacDowell (Virginia Drew Trecoff) have secured through Samuel French the third act of Fedora, by Victorien Sardou, and will present it in vaudeville exactly as played by the late Fanny Davenport. Their tour opens on the Interstate Circuit Nov. 14 at Little Rock, Ark.

J. Aldrich Libby and Katharine Trayer were the subjects of a very complimentary editorial in The Optimist, published at Calgary, Alberta, on the occasion of their recent engagement in that city.

Carrie Clarke Ward has been especially engaged by the Academy of Music Stock Company, New York, for the character work. This clever actress has not been seen in New York for some time, and her many friends will welcome the opportunity of again witnessing her always finished performances.

Mlle. Dacie produced a new pantomimic dancing act Monday at the Trent Theatre, Trenton, N. J. She is supported by Ricardo St. Milla and a company of five. The pantomime is by M. St. Milla and the music by Edwin F. Kendall. The act is called La Tragédie d'Un Mardi Gras.

Henry Mortimer has been engaged by Coban and Harris for the part of Kellogg in The Fortune Hunter, supporting John Barrymore.

Theodore Kramer, author of The Fatal Wedding, which is this week's attraction at the Academy of Music, personally supervised the production.

Miriam Nesbitt has been engaged to play Helen Coates in the Liebler production of The Seventh Daughter, which opened in Chicago Monday night.

Mary E. Barker has been engaged by the Lieblers for a prominent part in Albert Chevalier's company.

Percy Plunkett, who has been playing the Major in The Code Book, intends to return to rural comedy at the expiration of his present engagement and produce a new sketch, Hank Stubbledick's Surprise, in which he will play the title-role. Mr. Plunkett is now in Edgerton, Mass. for a few days looking over the new boat he purchased to replace the one he lost last summer. He reports swordfish still in abundance off the coast.

William H. Cook, Jr., of Liebler and Company's press department, was married Feb. 15, in Brooklyn, to Ida Trinkler, of that city. News of the marriage has just leaked out.

William H. Thompson has shelved his sketch, The Cardinal's Stratagem, in which he appeared at the Fifth Avenue last week, and will immediately put another sketch into rehearsal.

Irene Franklin, Will Archie, Willis P. Sweetman, Walter Percival, and Fritz Williams all closed their season with Law Fields' Summer Widowers company Saturday, Nov. 12. Low Fields has gone to Cuba for a month's rest and his place has been taken by C. W. Kolb, of the late Kolb and Dill team. Max Rogers will also join the company.

BROOKLYN AMATEUR NOTES.

Last week was an unusually active one among local amateur theatres in Brooklyn. Rehearsals have the players renewed their season's activities after the summer months with better prospects, and the dramas that have already been presented show that the standard of acting and choice of plays has been raised. The numerous performances given last week and those planned for the remainder of the year are the best evidences of the popularity of amateur dramatics in that borough.

The Booth Dramatic Society made its first appearance in over two years at the Cortelyou Club, Nov. 10. It presented The Paper Chase. This society has been in existence twenty-five years, although of late has not been seen much in public. The cast included Francis Kelly, W. J. McCabill, Charles A. Williams, Herbert M. Barrett, Joseph B. Moynan, Daniel C. Toal, Rose Blanchfield, Loretta Rooney, Irene Cromwell, and Geraldine Blanchfield. The play was handsomely staged and well presented.

Great progress is being made at the rehearsals of the Edna May Dramatic Club for its coming vaudeville performance. The club will stage four productions this season, the first will be the vaudeville, then will come comedy drama, then a farce-comedy, and then a musical production. All will be staged under the personal direction of Robert E. Conklin.

The Holy Innocents Dramatic Society has selected the popular comedy, Three of a Kind, for its annual performance during the first week in January, and rehearsals, under the direction of Sol G. Frost, have been started, and already show great promise.

The first college offering of the season will take place at St. John's College Auditorium, Nov. 24, 25, with a strong cast, special scenic effects and elaborate costumes. The play selected is Rip Van Winkle. Under the stage direction of Ed A. Morris rehearsals are progressing in a most satisfactory manner, and the outlook is for a pronounced success.

Ransom's Folly was presented by the Good Counsel Dramatic Society Nov. 10. Ignatius Scannell took the part of Lieut. Ransom in a very capable manner, as did Mae Cooks in the role of Mary Cahill. James Smith made an excellent Jeff Cahill, Mary's father. Others in the cast who handled their respective parts in due fashion were Isabelle Marquart, Margaret Collins, Genevieve O'Rourke, Madeline Le Vinio, John J. Reed, Richard Cooks, Joseph Patrick, John Cain, J. Stork, Lester Howley, and H. Anglin.

The Jester gave a decidedly clever performance of The Three of Us last Thursday evening at Prospect Hall. Virginia Griswold, an Adelphi girl, played the leading role and won approval. R. Rodney Jarvis was again seen in an important part which gave him a good opportunity to show his versatility. Others in the cast were Walter Boetting, George F. Seebach, Charles M. Seebach, Chris Van Thun, J. Edward Hollwedel, Anna Grother, and Edith Lang.

The Coburn Players will present, evening Nov. 23, the great play Electra of Euripides at Adelphi College under the auspices of the senior class.

Facker Alumni Association is busily rehearsing for its play to be given Dec. 3 at the Academy of Music. The drama selected is The Merchant of Venice. Alfred Young will be the coach for the performance and H. Huntington Woodman will direct the musical features.

The play selected by the Majestic Dramatic Society for its third production this season is the comedy-drama California, which will also be under the direction of J. M. Collins.

Jack Barrymore's play, The Boys of Co. B, will be given by the members of the Transfiguration Lyceum, Nov. 17, 18, in the Knapp Mansion. Sol G. Frost is the coach.

ANNA HELD IN VAUDEVILLE.

From Paris comes the announcement that Anna Held is to appear in vaudeville in London, singing both in French and English. The engagement is for one month, after which Miss Held will appear in St. Petersburg, so the story goes.

IDA MULLEN'S RECITAL.

A morning recital of songs and stories for children and adults was given Tuesday, Nov. 15, by Ida Mullen, under the direction of Laura Sedgewick Collins. The entertainment consisted of character recitations, dialect songs and monologues.

NOTES OF VARIOUS ACTIVITIES.

Sedley Brown has had a busy time recently staging and rehearsing the play, He Fell in Love with His Wife. Mr. Brown's work in this production will be completed shortly and after that, he will be at liberty.

Sundays, always good days at Oshkosh, Wis., are open at the Grand Opera House during center and January for matinees and night performances. Manager J. E. Williams wants to hear from the best.

The estate of the late Joseph Whelan, including an eleven-room house furnished throughout on a parcel of land one hundred and fifty feet fronting from the corner in the Broadway River, located at the Atlantic, Richmond, N. J., is offered for sale by Mrs. Whelan, Highlands, N. J.

Retch and Browning, managing the Music Hall, South Norwalk, Conn., state their town is show business. It had been led to vaudeville only for several years, and now they want some real attractions. The house seats 1,100, and should interest a permanent stock manager. Wood and Pittsford, Marquette Building, Chicago, are offering an opportunity to lease a real estate at Norwalk, Conn., which gives promise of an early boom. Florence Wood, of this firm, was identified with leading Chicago theatres for a number of years.

Week ending Nov. 10.

ACADEMY OF MUSIC—Stock co. in The Fatal Wedding—12 times.

ALHAMBRA—Vaudeville.

AMERICAN MUSIC HALL—Vaudeville.

AMERICAN—The Girl in the Taxi—4th week—26 to 33 times.

BELASCO—The Concert—7th week—49 to 56 times.

BLUQU—Thomas Jefferson in The Other Fellow—3d week—18 to 25 times.

BROADWAY—Earl Cahill in Judy Forget—7th week—27 to 37 times.

BROWN—Vaudeville.

CASINO—Sam Bernard in He Came from Milwaukee—9th week—58 to 64 times.

CIRCUS—Dustin Farnum in Cameo Kirby—32 times, plus 8 times.

CITY OF DAVID—20 times, plus 9 to 16 times.

COLONIAL—Vaudeville.

COLUMBIA—Orcher Jacks Burlesquers.

COMEDY—Douglas Fairbanks in The Cub—3d week—17 to 24 times.

CRITERION—The Commuters—14th week—103 to 110 times.

DALY'S—Baby Mine—13th week—98 to 105 times.

EMPIRE—John Drew in Smith—11th week—80 to 87 times.

FOURTEENTH STREET—Vaudeville and Pic-Gaiety—Get Rich Quick Wallingford—9th week—66 to 73 times.

GARRICK—Kyrle Bellew in Raffles—3d week—17 to 24 times.

GLOBE—Adeline Gellew in The Bachelor Belles—10th week—16 to 25 times.

GRAND OPERA HOUSE—Robert Hilliard in A Fool There Was—12th week, plus 8 times.

A HACKETT—Mother—11th week—80 to 87 times.

HERALD SQUARE—Marie Dressler in Tillie's Husbands—10 times, plus 10 to 115 times.

HIPPOBROME—The International Cup; The Ballet of Niagara; The Earthquake—11th week.

HUDSON—Commencing Nov. 13—Blanche Bates in Nobody's Widow—7 times.

HURDIS AND SEAMON'S—Ginger Girls Burlesquers.

IRVING PLACE—Die Glockenache Zeit—5th time; Das Musikantenmädchen—5 times.

KEITH AND PROCTOR'S FIFTH AVENUE—Vaudeville.

KICKBUCKER—Julia Neilson and Fred Terry in The Scarlet Pimpernel—4th week—26 to 33 times.

LIBERTY—The Country Boy—12th week—88 to 95 times.

LINCOLN SQUARE—Vaudeville and Pictures.

LYCEUM—The Importance of Being Earnest—1 to 10 times.

LYRIC—Madame Troubadour—6th week—42 to 40 times.

MAJESTIC—The Blue Bird—44 times, plus 2d week—10 to 18 times.

MANHATTAN—Hans, the Flute Player—9th week—15 to 25 times.

MAXINE ELIOTT'S—The Gamblers—3d week 18 to 25 times.

METROPOLIS—Irwin's Big Show.

METROPOLITAN—Grand Opera Co. in repertory week.

MINER'S BOWERY—Merry Maldens Burlesquers.

MINER'S BRONX—Brigadier Burlesquers.

MINER'S EIGHTH AVENUE—Rollickers Burlesquers.

MURRAY HILL—Irwin's Majesties.

NATIONAL 86 5th St.—Weedon Grossmith in Mr. Pooch and the Countess—2d week—10 to 17 times.

NEW—The Merry Wives of Windsor—9 to 11 times; The Thunderbolt—3 to 5 times; Sister Beatrice—11th time; and Don—15th time.

NEW AMSTERDAM—Madame Sherry—12th week—50 to 57 times.

NEW YORK—Ella Trentini in Naughty Ma-rylets—5d week—9 to 10 times.

OLYMPIC—Gloria from Happyland.

PLAZA—Vaudeville.

PUBLIC—Rebecca of Sunnybrook Farm—7th week—51 to 58 times.

RAYO—Vaudeville and Moving Pictures.

VICTORIA—Vaudeville.

WALLACK'S—May Irwin in Getting a Polish—2d week—10 to 17 times.

WEBBER'S—Kitty Gordon in Alma, Where Do You Live?—8th week—54 to 60 times.

WINDY ROAD—Thomas A. Wise in A Gentleman from Mississippi—2d week, plus 5 times.

YORKVILLE—Vaudeville and Pictures.

AMUSEMENT CORPORATIONS.

Many New Companies File Certificates with the Secretary of State at Albany.

The following theatrical and moving picture enterprises have filed articles of incorporation with the Secretary of State at Albany:

Grouse Motion Picture Company, New York city, to engage in and conduct a general motion picture business, to own and lease theatres and manufacture and deal in all appertaining to moving pictures. Capital, \$50,000. Directors: Fred Kalmback, 764 E. 11th Avenue; James C. Hutchinson, 78 West 124th Street; H. Meredith Jones, 470 West 165th Street, New York city.

Oldfield Auto Motion Picture Company, New York city, to engage in the business of theatrical managers and to deal in moving picture machines, films, etc. Capital, \$5,000. Directors: Lawrence H. Sanders, 607 West 124th Street; Isaac Lowenthal, 107 West 116th Street; Henry Martin, 418 East 157th Street, New York city.

The Shady Theatre Company, New York city, to build and maintain theatres and to engage in the business of leasing, exchanging and disposing of playhouses. Capital, \$10,000. Directors: Michael R. Shady, J. B. Morris, Carl Anderson, 1402 Broadway, New York city.

International Giant Safety Coaster Company, New York city, to erect and operate amusement devices and to act as proprietors and managers of general amusement features. Capital, \$500,000. Directors: Timothy D. Sullivan, Occidental Hotel, Arthur W. Middleton, 68 Lafayette Street, New York city; Edwin J. Zimmer, Sheepshead Bay, N. Y.

Carlton Amusement Company, Brooklyn, N. Y., to construct and manage theatre and moving picture houses. Capital, \$1,000. Directors: Abraham H. Swartz, 344 Fifth Avenue; Samuel G. Holmer, 1245 Second Street; Benjamin E. Herman, 1525 Fifty-second Street, Brooklyn, N. Y.

Pittsburgh Booking Offices, New York city, to own and manage theatres and provide for the production of stage offerings of all kinds and maintain a theatrical booking agency. Capital, \$500. Directors: Fred G. Curtis, 230 West 110th Street; Edward G. Darling, Lawrence J. Goldie, 1408 Broadway, New York city.

Verba-Lanier Company, New York city, to produce and dispose of plays, ovals and lease theatres and deal in moving picture apparatus. Capital, \$40,000. Directors: Louis F. Verba, 1530 Broadway; Mark Lanier, 1405 Broadway; Henry J. Goldsmith, 41 Park Row, New York city.

Metropolis Operating Company, New York city, to lease, keep, and manage theatres and other places of entertainment. Capital, \$20,000. Directors: W. Howard Mears, 22 West End Avenue; John Fraser, 110 West Thirty-fourth Street; George S. Chirney, 52 Eldridge Street, New York city.

Briel-Sherman New Opera Company, New York city, for the presentation of theatrical plays of all description and moving pictures; also to conduct a publishing business. Capital, \$5,000. Directors: Briel-Sherman, Ashtabula, O.; Joseph G. Briel, and Jean Briel, 500 West 128th Street, New York city.

Argyle Amusement Company, New York city, to build and sell theatres and other places of amusement in New York city and vicinity; capital, \$50,000; directors: Simon M. Platt, George S. Street, Arthur Berger, 320 Broadway, New York city.

Troy Lyceum Stock Company, Troy, N. Y., to engage in the business of theatrical proprietors and managers, and in particular to present plays of all kinds. Capital, \$500; directors: Frank Sweeney and James J. Brizzi, Albany, N. Y.

Narragansett Amusement Company, New York city, to conduct a general amusement business and to perform any acts incidental thereto; capital, \$25,000; directors: E. J. Forham, J. F. Martin, and H. P. Jones, 154 Nassau Street, New York city.

MARATHON GIRLS REORGANIZED.

Phil Sheridan has made a reorganization of his Marathon Girls. The new company, after three days' rehearsal, opened at the Gayety Theatre, Baltimore, Md., on Nov. 7, presenting Aaron Hoffman's two-act musical farce, *Bankers and Brokers*, now called *Crazy Finance*. The people engaged for Mr. Sheridan's new company by John G. Jermom are Ed Morton, Alfred K. Hall, Hastings and Wilson, Fyvie Dench, Tyson and Brown, Carrie Cooper, Mark Adams, and Dave Vine, German dialect comedians. Sam L. Tuck is the manager.

THE ALUMNI SOCIETY.

The Society of the Alumni of the American Academy of Dramatic Arts has resumed the weekly reunions on Friday afternoons from 3 until 5.30 o'clock. At the first reunion of this season Mr. and Mrs. Frederic de Belleville were the guests of honor, and there was a very good attendance of members to welcome them. Clarence Le Masena, the composer, was also a guest. Members are cordially invited to attend these meetings, which invariably present some special feature of general interest.

JULIUS HOPP'S PLAY FOR GERMANY.

Director Gustave Amberg, who has just arrived from Germany to arrange for the appearance of Ernest Von Posart in this country, brought with him the news that he has placed Julius Hopp's modern drama, *Longing*, with the Leaning Theatre in Berlin. *Longing* deals with the struggle for a living and the crushed aspirations of a middle-class family, the scenes being laid in New York and the Palisades, New Jersey. The play, which is in four acts, has not yet been produced in New York.

MEYER HARRIS IN A SKETCH

Meyer Harris appeared last week at the Fourteenth Street Theatre in a laughable sketch called *The End of the World*. The sketch, by Aaron Hoffman, gives Mr. Harris a chance to appear as a Hebrew business man to the delight of the audience. Abram Levi's convictions about money were finally shattered by the duplicity of his son Sam and Sam's fiancée, Esther. Mr. Harris was supported by Irene Harper and Jesse Weil.

PRESTON GIBSON ILL.

The dramatist, Preston Gibson, whose latest play, *Drifting*, is now in rehearsal, was taken from New York to his home in Washington, suffering from a nervous breakdown. Mr. Gibson hopes to get back to New York next week.

BROOKLYN AMUSEMENTS.

Louis Leon Hall and Minna Phillips Won Approval—Ballet and Austin Back Again.

Corse Payton's stock co. last week presented *The Black Beauty* at the Lee Ave. Louis Leon Hall and Minna Phillips won approval. The play was a charming and fascinating Flora Gordon, an American belle, and won approval. Joseph Girard was seen at his best as Sir George. Grace Fox was entertaining as Opa Weatherbees an English society woman. Everett Murray did well as James Howard the jockey. George S. Fisher, as Matty Poland, Charles H. Greer, as Aloysius McMillen, Leo Sterrett as Elias Green, Richard Vanderbilt as Rex Bowker, and Ethel Milton as Lottie Warren, filled the supporting roles in the fashion. For this week the offering will be *The Square Man* with Louis Leon Hall and Minna Phillips in the leading roles supported by the strength of the entire co. Leo Sterrett who will play a strong character part, in addition to directing the play, promises an elaborate scenic investment and the play promises to be the best of the season.

The Power Behind the Throne was the attraction at the Gotham last week and judging from box office reports it was one of the best plays presented by the Forbes Stock co. this season. Mr. Forbes and Miss Ruckert had roles that afforded them splendid opportunity and won plenty of applause by their clever work. Jean Stuart made good as the Duchess, the strongest part in the play. Others in the cast were John Harold, Louis Dean, Roy Phillips, Lawrence Harbour, James Kyle MacArthur, Al. Derit, George Smith, Evelyn Swaine, and Kate Woods. The play was admirably staged. The Love Route will be the attraction at the Gotham this week. Mr. Forbes, Miss Ruckert, and the entire co. will be seen in a strongly augmented cast of special players engaged for this production. "Daddy" Harbour, the popular stage director promises one of the best productions presented so far this season.

His Last Dollar was presented last week at the Bijou and broke all box office records. William H. Mortimer played his many admirers in the leading part. Marie Fayet as Eleanor Downs gave one of the best exhibitions of her talent and her Southern dialect was exceedingly fine. Eugene Frazier was seen to good advantage as Tom Linton. Marie Horton as Viola Grayson had a strong part and acquitted herself with great credit. Harry McKee scored a hit with his comedy. Others in the cast were William Davidson, John H. Dillon, Frank Armstrong, Maurice W. Stewart, George Carleton, Chester Aldridge, Sam Morse, Eugene Roman, Frank Geiss, Edith Powers, Marie Delle, and Kate Ray. The play was well staged. Mr. Williams conducted the rehearsal and the work of the entire co. is to be commended. For this week Mr. Payton will offer *For Her Children's Sake* which affords strong parts for all of the favorites.

The Great John Gaston was admirably produced at the Cosmos last week by the full strength of the co. George Allison was at his best in the title-role of the Great John Gaston. Ida Adair as May Keating was a charming and natural wide-awake girl, and gave her usual finished performance. Gertrude Rogers as Mrs. Cack Witton was handsomely and effectively and as her friend Laurence Delaney as James Huntington gave a quiet forceful portrayal. Browning Gaston's old secretary gave Arthur Buchanan a part which fitted him well. As Allan Borian, Charles Schenck did some good work. Edna Hilditch as Gaston's stenographer and Walter Gilbert as the Rev. Charles Clavering were clever. For this week the attraction will be *Via Wireless*, with Ida Adair and George Allison in the leading roles.

The Lyceum Stock co. presented last week *A Desperate Chance*, by A. Turner, James Moore, and Phyllis Gilmore handled the leading roles in fine style.

Francis Wilson in his own comedy farce, *The Bachelor's Baby*, came back to Brooklyn, and entertained an unusually large audience at Telier's Broadway Theatre last week. The Brooklyn Theatre was treated to a novelty by the Shuberts in a first-night presentation of a new musical comedy, *Two Men and a Girl*, at their handsome Broadway playhouse last week. That they appreciated it was shown by the size of the audience and the enthusiastic applause with which the piece was received. *Two Men and a Girl* is a musical comedy by Charles J. Campbell and Ralph M. Skinner, with music by the late Julian Edwards. The plot has to do with airships and dirigibles by which the various characters fit from one place to another. *Two Men and a Girl* has established themselves in popular favor in the Top of the World, are the stars of the piece. Elva Ryan, a very dainty girl, scored a genuine success. Harry P. Gibson as the Minister of Police helped the fun along, and Jack Henderson as the burglar master handled his part effectively and cleverly. Maurice Pauncefort as a Duke and Maurice Bierre as a smart American youth were the other important members of the cast. Taken all in all, *Two Men and a Girl* when it has been edited and chopped down a bit will hold its own with most of the productions of its class.

The Spendthrift was the attraction at the Montauk last week, where an admirable and well-rounded performance was given. This week, *The Echo*.

Thomas A. Wise came to the Majestic last week and presented the character of Senator William H. Langdon in *A Gentleman from Mississippi* to a large audience that extended Mr. Wise and his co. a cordial greeting.

Last week's attraction at the Court was the new four-act drama, *A Minister's Sweetheart*. Grace Valentine as Dora did exceedingly well and with Wayne Nunn as Victor Oune, the minister shared the honors. Others in the cast were Louis Hartman, Martin A. Somers, Houston Richards, Lawrence Martin, Harry Hughes, May Gerald, May Laurel, and Quentin Lovers. During the play Miss Edith Gray sang and danced.

Thomas F. Shea opened a week of repertoire at the Amphion Theatre last week. *A Self-Made Man*, his first offering, was received with enthusiasm and pleasure by a good sized audience. Mr. Shea also presented Dr. Jekyll and Mr. Hyde and *The Bride*. Father and His Boys with William H. Crane as the Father made one of the hits of the season last week at the Grand Opera House. Headline an enterprising bill Nines Payne supported by an excellent co. scored a second hit in their French drama *La Robe de Nuit* at the Fulton last week.

An exceptionally good programme of vaudeville

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was the attraction last week at the Greenpoint, the headliner being Gus Edwards' Song Revue in which he appeared alone. The troupe of Russian Dancers headed by Maria Baldina and Theodor Konoff were the headline feature of an exceptionally good bill at the Orpheum last week.

Claude Payton, the popular leading man of the Bijou Stock co., has left to join the Payton forces in Hoboken.

CHARLES J. RUFFEL.

NEWARK.

Bessie McCoy at the Newark—The Thief Well Presented at the Columbia.

The Kneisel Quartette began its third season of chamber music concert at Wallace Hall 8. Notwithstanding the wind and rain, a large audience was present and gave a cordial greeting. An excellent programme was rendered. Messrs. Kneisel, Rosenzweig, Wilkess, and Svecenka showed those qualities that make the quartette so valued. In the quintets they have an admirable associate in Mr. Connors. Thoroughly in sympathy with his work, he entered into the spirit of it with a wholeheartedness that, coupled with his skill as a pianist, made his share of the performance felt. The advance sale for the other three concerts during the winter is large.

Bessie McCoy danced herself into the hearts of the Newarkers 7-13 at the Newark. The Echo proved a delightful evening's entertainment. Miss McCoy was ably assisted by Boots Paks, an Hawaiian dancer, who also scored. Annie Yeomans was a joy to her old and loyal admirers. The cast, which was excellent, included John H. Hazard, Douglas Stevenson, George White, Ben Ryan, Joseph Herbert, Jr., Edna Hilditch, John J. Scannell, Evelyn Carlington, Lotta Ross, Rose Dolly, Jennie Dolly, George Drew Mendum, Aurie Weimers, Lillian Rice, and Arthur Hill. Crowded houses. The Arcadians 14-19. Aborn Opera co. in *The Bohemian Girl* 11-13. Hermander Dec. 2-4.

The Thief was presented at the Columbia 7-13 for the first time at popular prices. A fair co., including Edna Archer Crawford, James A. Newman, Lynn Osborne, Martha Conway, Samuel Godfrey, and Karl McEllean.

The Lyceum Stock co. presented last week *A Desperate Chance*, by A. Turner, James Moore, and Phyllis Gilmore handled the leading roles in fine style.

The Merry Maidens packed the Empire 7-13. Billy Watson and his Reef Trust 14-19.

The Court and Arcade theatres presented their usual programmes to excellent houses.

GEORGE R. APPELEGATE.

HOBOKEN.

The Payton Stock Company's Offering Drew Big Audiences at the Gayety.

It is plain to be seen that the Hobokenites want first-class stock, such as they are enjoying at the Gayety. The Corse Payton co. presented at crowded houses *The Christian* 7-12. Una Abell Brinker was suitably cast as Glory Gayle and, needless to say, she gave an excellent portrayal of the character. Claude Payton, the new leading man, as John Storm, won the hearts of the patrons at once. His work was greatly appreciated. Others in the cast were Roger L. Abbe as Ted Storm, Bernard McOwen as Lord Robert (re John Gray as Horatio Drake), James Gordon as Archibald Wealthy, Albert G. Warren as Father Lamplough, Frank McOwen as Person Gayle, Clarence P. Chase as Brother Paul, Holt Mamey as Manager of Music Hall, Robert Livingston as Scrimpy, Elizabeth

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Bathurst as Mrs. Callender, Faith Avery as Polly Love, Emilie Loring as Betty, and Virginia Wilson as Lisa. The play was excellently acted and staged. *The Bachelor's Baby* 14-19.

SAN FRANCISCO.

Frank Bacon Among Old Friends—Max Dill Continues to Draw Well.

The Fortune Hunter proved to be a play full of wholesome laughter and the cast was very efficient. This play opened at the Columbia 31 to a large audience which was well pleased by the evening's entertainment. Frank Bacon who plays the lead is well known to us as having been in the Alcazar stock for many years when he launched forth as a star. The cast is composed of Fred Nible, Robert Love, Tom Horton, Avon Drayer, Frank Bowman, G. Spelvin, Tom Callaghan, Walter Peterson, Ed. Hansen, W. Rodgers, P. Bishop, P. Conlan, W. Graham, Leigh Potter, Alma Helwin, Lemo Fulwell and Regina Connolly.

Little Lady Gray was a distinct hit at the Alcazar 31 nicely interpreted by the Alcazar stock co. Too much Johnson in the next scheduled play and it will draw as of yore, especially when played by such a capable co. Arizona, that sterling play, was strongly presented at the Princess by a good co. A favorite actor of this city, Max Piman, will present *Mary Jane's Pa*.

The Navy had a very superior number in *The City* offered by a superior co. in excellent business. A big star comes evening 7 in the person of Madame Natimova.

Max Dill still making good with a very good co. at the Garrick continue *The White Man*. The success of the opening week continues. Gadeki is billed for concert matinee 6, 10 and 13 here and at Oakland 11. Prices from 12.50 to \$1. Liza Lehmann with her English Quartette is coming.

Countess de Swirsky, the Russian barefoot dancer appeared at the Valencia.

The Orpheum has a fine bill this week with Billy Van, the original in at the National and will play Oakland and other home here, The Wigwam.

Emma Blanchard gave a concert at the Columbia 30 to large audience.

Daphne Pollard proved successful at the Chute.

An amateur performance of Fitzgibbon's *Murphy's A Bit of Blarney* was given by the San Francisco Dramatic Society 24. Hugh O'Connor, the well-known society amateur played the leading role highly satisfactorily.

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Gainsmiller—Orph., American, N. Y. C.
Garcia—American, N. Y. C.
Gaston, Billy, and Isabelle D'Armond—Keith's, Prov., B. I.
Gems, The—Keith's, Phila.
George, George—American, Chgo.
Girl With the Dreamy Eyes—Hammerstein's, N. Y. C.
Girls of Melody Lane—Trent, Trenton, N. J., Garrick, Wilmington, Del., 21-26.
Glone, Augusta—Orph.,
Los Angeles, 21-Dec. 3, Oakland, Cal., Orph., 21-Dec. 3.
Golden Troupe—Temple, Rochester, N. Y.
Goldsmith and Hoppe—Keith's, Utica, N. Y.
Gordon and Marx—Chase's, Washington, D. C.
Gould, William—Hammerstein's, N. Y. C.
Governor's Son—American, N. Y. C.
Graham—American, N. Y. C.
Granville, Bernard, and Wm. F. Rogers—Orph., Minneapolis, Minn., Orph., Duluth, Minn., 21-26.
Griffin, Gerald—Poli's, Hartford, Conn., 21-Dec. 3, Ulice, N. Y., 21-26.
Hamilton, Estelle H.—Crystal, Milwaukee, Wis., Main St., Peoria, Ill., 21-26.
Hancey, Edith—Maj., Houston, Tex.
Harding, Roy—American, N. Y. C.
Hathaway, Kelley and Mack—Poli's, Bridgeport, Conn.
Hawley, E. Frederick—Poli's, Scranton, Pa.
Hayman and Franklin—Argyle, Birkhead, Eng., 14-19, Gaiety, Birmingham, Eng., 21-Dec. 3.
Harrigan and Hayward—Columbia, St. Louis, Mo., Grand, Indianapolis, Ind., 21-26.
Hedges Bros. and Jacobson—Bronx, N. Y. C.
Hiley and Mosar—Maj., Houston, Tex.
Hickman, Gertrude—Keith's, Phila.
Howard and Howard—Orph., Ogden, U.
Hymer, John B.—Poli's, Scranton, Pa., Poli's, Wilkes-Barre, Pa., 21-26.
INGHAM, BEATRICE—Orph., Ottawa, Ont., Orph., Montreal, Q., 21-26.
Ingram, John—American, St. Augustine, Fla., Maj., Jacksonville, Fla., 21-26.
Jennings and Henfrey—Forsythe, Atlanta, Ga.
Jerge and Hamilton—Hathaway's, New Bedford, Mass.
Jily and Lid—Hammerstein's, N. Y. C.
John and Deely—Colonial, N. Y. C.
Kane, Leonard—Aldrome, Little Rock, Ark.
King, William—American, N. Y. C.
Klein and Clifton—Willard, Chgo., Wilson, Chgo., 21-26.
Koeck Bros.—Fifth Ave., N. Y. C.
Lasky's Photo Shop—Hathaway's, Lowell, Mass., Poli's, Scranton, Pa., 21-26.
Le Dent, Frank—Fifth Ave., N. Y. C., Keith's, New York, N. Y., 21-26.
Leonard, Eddie, and Mabel Russell—Maryland, Balto.
Little, Stranger—Chase's, Washington, D. C.
Poli's, New Haven, Conn., 21-26.
Lloyd, Al—Chase's, Washington, D. C.
Lloyd and Sells—Poli's, Scranton, Pa.
Lorenz, Eddie, and Nellie Walker—Keith's, Cleveland, O.
Mack and Williams—Alhambra, N. Y. C.
Maid of Mystery—Grand, Indianapolis, Ind., Keith's, Columbia, O.
McConnell and Simpson—Bronx, N. Y. C.
McCullough, Carl—Crystal, Milwaukee, Wis., Miles, Minneapolis, Minn., 20-26.
McDowell, John and Alice—Orph., Marion, O.
McKee and Sargent—Des Moines, Ia.
McKee, John—Neb., 20-26.
McNamee—Grand, Portland, Ore.
Man from the Sea—Colonial, N. Y. C.
Mann, Sam—Hammerstein's, N. Y. C.
Marcel's, Jean, Art Studies—Alhambra, N. Y. C.
Mason, Dorothy—Keith's, Cleveland, O., Alpha, Sharon, Pa., 21-26.
Maxim Sisters—American, N. Y. C.
Maximi and Bobby—American, N. Y. C.
Merritt, Hal—Orph., 20-Dec. 3.
Millman Trio—Poli's, Phila., Aug., 1-30.
Molasso, G., and Nina Payne—American, N. Y. C.
Morris, Felice—Orph., 'Prisco, Cal., Orph., Oakland, Cal., 20-Dec. 3.
Morton and Corbett—Keith's, Phila.
Murray, Will H., and Blanche Nichols—Alhambra, N. Y. C.
Nawn, Tom—Orph., Montreal, P. Q., Maj., Johnstown, Pa., 21-26.
Norwood, Adelaide—Chase's, Washington, D. C.
O'Neale, Joe—Crystal, Minneapolis, Minn., Orph., Duluth, Minn., 20-26.
O'Mears, John—Keith's, Phila.
Onett Sisters—Keith's, Phila.
Pantner, Ernest, Troupe—Bronx, N. Y. C.
Pantner, Lina—Orph., 20-Dec. 3.
Parramore, Four—Maryland, Balto.
Ranf, Claude—Garrick, Wilmington, Del.
Ransome, John W.—Hammerstein's, N. Y. C.
Raymond, Ruby—Fifth Ave., N. Y. C.
Reed Bros. and Mary Anderson, Louisville, Ky.
Reynolds, Walter H.—Keith's, Woonsocket, R. I., 14-16, Keith's, Pawtucket, R. I., 17-19.
Ricard, Amy, and Lester Longman—Fifth Ave., N. Y. C.
Rice, Nell, and Scott—Grand, Syracuse, N. Y.
Riche, Adelaide—American, N. Y. C.
Ritter and Foster—Scala, Copenhagen, Den., 1-30.
Robbich and Childress—Norka, Akron, O., American, Elyria, O., 20-26.
Rochelle—Alhambra, N. Y. C.
Rockaway and Conway—Orph., Omaha, Neb.
Rockaway and Conway—Orph., Nashville, Tenn.
Rolfmans—Temple, Rochester, N. Y.
RYAN, THOS. J.—RICHFIELD—Orph., Kansas City, Mo., 18-26.
Seldom's Venus—Crystal, Cleveland, O.
Semon, Chas. F.—Bronx, N. Y. C.
shaw, Lillian—Alhambra, N. Y. C.
Spissell Bros.—Orph., Oakland, Cal., Orph., Los Angeles, Cal., 20-Dec. 3.
Tambie and Tamie—Empire, Croton, Eng., 1-30.
Tambie, Edith—Birmingham, 21-26, Empire, Nottingham, 28-Dec. 3, Empire, Newcastle 5-10.
Tanguay, Eva—Fifth Ave., N. Y. C.
Tate's Motorists—Fifth Ave., N. Y. C.
Taylor, Hans—Garrick, Burlington, Ia., Trevi, Burlington, Ia.
Thompson, William H.—Grand, Pittsburgh, Pa.
Torcat and Flor D'Alma—Maj., Cedar Rapids, Ia.
Trovalo—Alhambra, N. Y. C.
Troupe—American, 'Prisco, Cal.
VAN, CHARLES and FANNIE—Poli's, Bridgeport, Conn., Colonial, Norfolk, Va., 21-26.
Vincent, Helen—American, N. Y. C.
Ward, Fanny—Orph., New York, B. I.
Webb, Harry—Lid—Keith's, Phila.
Welch, Ben—Fifth Ave., N. Y. C.
Welch, Joe—American, N. Y. C.
Westworth, Vesta and Teddy—Orph., New Orleans, La., Orph., Mobile, Ala., 20-26.
Wet, Bob—Bronx, N. Y. C.
Wilder, Albert—Temple, Detroit, Mich.

The sandville bills last week were:

(Trio): Ayer; Adolus and his dog, Arthur
Hutcheon; Homer B. Mason, Marguerite Keeler
and company in Porter Emerson Browne's in
and Out; Linden Beckwith, William H. Thompson
and company in The Little White House;
Edna's program; McIntyre and Heath in
Georgia Minstrels; A. Seymour Brown and
Nat B. Ayer in their own songs, Nice, Sully
and Scott.

America: The Barnyard Home, Watermelon
Crisp, Trovato and company, Adelaide and J. J.
Cartman and Frankie.

Hammerstein's: Paul Keenan and company
in Dennis McManus sketch, Orange and Green;
Haw and Lee, Melville Mills in a musical mono-
logue, Avon Comedy Four, Jarro, Brice and
King, The Three Little Girls in the House.

Central: Lillian Shaw, Frank Fogarty, Yorke
and Adams, Jean Marcel's Art Studios, Beth-
nell Browne, K. F. Hawley and company in The
Bandit; Edwards, Van and Tierney, Pederson
Brothers and the Macks.

Alhambra: Christ Matherson and Chief
Maya in Currier, Sterens, Lili Hawthorne,
Tate's Motoring, Robert Demott Trio, Woods
and Woods company, Sam Mann and company
in The New Leader.

Bronx: The Man from the Sea, Harry Breen,
Tate's Motoring, Robert Demott Trio, Woods
and Woods company, Sam Mann and company
in The New Leader.

The current bills are:

Fifth Avenue: Eva Tanguay in new songs and
new costumes, Amy Hearn and Lester Loneragan
in The Little White House, Ben Welsh in Hebrew
and Italian impersonations, Tate's Motoring, Ruby
Maynard and company in Street Urchins in an
Amateur Contest, Hopkins-Artell company in
Travel Troubles, De Velda and Zelda, equilib-
rists, and the Three Navarros.

Central: Macra Arnetts and company in
The Little White House, Jones and Deely, Elizabeth Brice
and Charles King, Bernac's Comedy Circus,
Harry and Wolford, Seven Belforda, Juggling
Burke, Henry Olive and Mai Walker, The Man
from the Sea.

Alhambra: Lillian Shaw, Marcel's Art Stud-
ios, Lili Hawthorne, Trovato, Ed. F. Hayward, Yorke
and Adams, Brown and Ayer, Mack and Wil-
liams, William H. Murphy and Blanche Nichols.

Bronx: Charles Lovernberg's College Life, Mc-
Connell and Simpson, Fay, Two Coleys and Fay,
Front Panter Tronze, Charles F. Mason,
Hedden Brothers and Jackson, Columbia Com-
edy Company, Roland West and company in The
City of Dreadful Night.

American: Francis Wood, Helen Vincent, Dot-
son and Luana, Rene Grahame, Garcia, Roy
Galamberg and Oridia, Burke Sisters,
William King, De Lawr Trio, The Future,
Maurice Maistrata, Alvin Hilde, Felix
Calix, Maxini and Bobby, Joe Welch, G.
Hansen and Nina Payne, Harry Mayo, the
Friedmans.

Hammerstein's: The Girl with the Dreamy
Eyes, The Governor's Son, Paula Edwards, Sam
Mann and company, William Tomlin and com-
pany, Harry and Wolford, Joe and W. Nanpoe,
Lili Hawthorne, Sam Mann and company, Ames and Corbett,
Connell Brothers.

VAUDEVILLE PERFORMERS' DATES.

Performers are requested to send their dates well in advance. Blankets will be furnished on application. The names of performers with combinations are not published in this list.

Where no date is given, it will be understood that the current week is meant.

Adams, Oscar—Tromp—Poll's, Springfield, Mass.
 Adams, George—Orph., Frisco, Cal.
 Adams, Frank—Temple, Detroit, Mich.
 American Newsboys—Crystal, Milwaukee, Wis.
 Main St., Peoria, Ill., 20-26.
 Archibald, Mackley—Colonial, N. Y. C.
 Arnold, Fred—Colonial, N. Y. C.
 Barry, Welford—Colonial, N. Y. C.
 Bates, George—Orph., Frisco, Cal.
 Beckett, Henry—Colonial, N. Y. C.
 Belmont, Joe—Liverpool, Eng., 14-19, St. Hotels,
 7-20.
 Dublin, Ire., 29-Dec-3, Edinburgh, Scot.,
 1-20.
 Berkey, Valeris, Players—Grand, Syracuse,
 N. Y.
 Burgess, Valeris—Maryland, Balto.
 Burgess, Joseph B. Maj., Rockford, Ill.
 Bush, George—Colonial, N. Y. C.
 Michael and Gibson—Maj., Fort Worth, Tex.
 Maj., Dallas, Tex., 20-26.
 Big City Four—Liberty, Savannah, Ga., Colum-
 bia, St. Louis, Mo., 20-26.
 Bivens, City People—Lincoln, Neb.
 Bishop, George and Henry Phil—Keith's, Phil.
 Bixie, Elizabeth and Chas. King—Colonial,
 N. Y. C.
 Burke Sisters—American, N. Y. C.
 Burkus, Josephine—Colonial, N. Y. C.
 Burns, George and Anderson—Columbia, Clait.,
 1-20.
 Chamblin—Grand, Pittsburgh, Pa.
 Cline, Henry and Mal Walker—Colonial, N. Y. C.
 College Life—Bronx, N. Y. C.
 Columbia Four—Bronx, N. Y. C.
 Connolly and Wells—Poll's, Springfield, Mass.
 Connolly, Mr. and Mrs. Edwin—Orph., Des
 Moines, Ia., Orph., Sioux City, Ia., 20-26.
 Crane, Mrs. Gardner—Temple, Detroit, Mich.
 CROWNED WILLIE M. and BLANCHIE
 N. Y. C.
 Columbia, Clait., 1-20.
 Columbia, St. Louis, Mo., 20-26.
 Cross and Josephine—Star, Chgo.
 Cunningham and Marlow—Orph., Hamilton, Ont.
 Orph., Ottawa, Ont., 21-26.
 Dale and Boyle—Maj. Anderson, Louisville,
 Ky., Columbia, Clait., 1-20.
 Daily's Country Choir—Maj., Seattle, Wash.
 Davis, Edwards—Orph., St. Paul, Minn.
 De la Rue—American, N. Y. C.
 De la Rue and La Due—Poll's, Bridgeport, Conn.
 De Witt, Bruce and Torrance—Apollo, Vienna,
 Austria, 1-20.
 De Wolf, Port—Colonial, Lawrence, Mass.
 Devere, Harry—Honklna', Louisville, Ky.
 Devere, Hubert—Maj., Waco, Tex.
 Devere and Lucas—American, N. Y. C.
 Devere, Paul—Chas. King, Washington, D. C.
 Poll's, New Haven, Conn., 21-26.
 Diggins, Fred—Orph., Des Moines, Ia., Orph.
 Kansas City, Mo., 20-26.
 Edwards, Paula—Hammerstein's, N. Y. C.
 Fawcett and Livingston—Grand, Balto.
 Fawcett Four—Hammerstein's, N. Y. C.
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 Ward and Hood—Maj., Ft. Worth, Tex.
 Maj., Dallas, Tex., 20-26
 Williams and Segal—Trent, Trenton, N. J.
 Williams and Stevens—Bullock's, Providence
 R. I.
 Wood, Francis—American, N. Y. C.
 World, John W., and Misses Kingston—Orph.
 Colonial, Norfolk, Va., 21-26
 Yackley and Bunnell—Orph., Savannah, Ga.
 York and Adams—Althabra, N. Y. C.
 Young, Ollie, and April—Hathaway's, Lowell
 Mass.

Correspondence

ALABAMA.
MONTGOMERY.—GRAND (H. C. Fountain): Margaret Anglin in *The Awakening* at Helena Ritchie Oct. 26; a very large and vocal audience. **Mobile.**—Adams: *What Every Woman Knows* 27 delighted the largest number of people ever assembled at the Grand. Ethel Barrymore 11.
MOBILE.—THEATRE (J. Tannebaum): *The Old Homestead* 11. Ethel Barrymore in *Michigan* Channel 18.—LYRIC (Gaston Neuberg): *Forever and a Day* 18. *Ward in the Time of Athens* 19. *Good-bye, my dear business* 19. *James T. Powers* in *Havana* 18, 19. *Manhattan Opera co.* in *The Mikado* 18, 19.

ARIZONA

GLOBE.—**MARTIN** (Frank Rich); The Big Musical Comedy co. B in Girl and Photo Co. 31. Pictitious Nobleman 8. McCarthy's Birthday 7; co. good; business fair.

TUCSON.—**OPERA HOUSE** (M. Drachman). A Stubborn Cinderella 8. Going Some 1. Arizona 22. Blue Moon Dec. 2.

ARKANSAS.

LITTLE ROCK.—**KEMPNER** (A. J. Ybanes): Jeff De Angola in *The Beauty Spot* 1, 2; *Two Nights* two nights; *The Newlyweds and Their Baby* 3; good performances and business. *The Girl Behind the Counter* 4, 5; business and performance good. *Clara Lipman in The Marriage of a Star* 6; *Al. G. Field's Minstrels* 16. *Aborn Uranian* 20. *Clara Lipman's Minstrels* 22.

CAPITAL (Fred Pennell): *Theodore Lorch Stock Co.* in *Love Route Oct.* 21-3; business and performance good. *The Climax* 4, 5; best of its kind seen here. *Theodore Lorch Stock Co.* in *The Man That Does Nothing* 7-12. *Al. G. Field's Minstrels* 14. *Willie Lorch* 15. *The Battle 16*.—**ITEM**: *Al. G. Field's Minstrels* being billed by both Capital and Kempner the two for the night of 16.

HOT SPRINGS.—**AUDITORIUM** (E. Brigham): *Happy Holligan* Oct. 30; fair co. poor business. *Jefferson De Angola* in *The Beauty Spot* 31; good production and business. *Dustin Farnum* in *Cammo Kirby* 1 a fine performance; deserving of better patronage. 1. *Newlyweds* 2; fair co. and house. *The Girl Behind the Counter* 6, 7. *Clara Lipman* (S. Francis) on the Box 9.—**NEW PHOENIX** (S. Francis Head): *Girl from the Factory* a mass appeal; good house; splendid vaudeville to good business 31-3. *Theodore Lorch Stock Co.* 4, 5. *The Climax* 6, 7.—**GRAND** (F. Rutler): *De Armond Sisters Stock Co.* in *repe*

KANA.—GRAND (Charles E.

seen): **The Newfangleds** Oct. 31; the brightest and most novel here in years; splendid business. **Happy Hooligan** 1; no business worth playing to. **Jefferson De Angelis** in **The Best Spot** 3; every seat in house sold. **Girl Behind the Curtain** 4; House of a Thousand Candles 1. **Cast Aside** 15. **The Cowboy Indian** 4. **Lady 13**. **Al. G. Field's Minstrels** 14. **Burabo Bill's Wild West Circus** 18. **Wilton Lake** in **The Battle** 16. **A Gentleman from Mississippi** 17. **Frederick Ward** 26. **Man of the Hour** 25.

FORT SMITH.—GRAND (C. A. Lick) Motion pictures Oct. 31-4. **The Man on the Box** gave two performances to large and pleased audiences. **Charles Lumsden** in **The Marriage of a Star**. **Sam Bond** **Kiss** 17. **Walk the Woods** in **The Melting Pot** 19. **A Gentleman from Mississippi** 23.—**LYRIK** (W. O. Lewis and C. L. Correll): **Marie Clark**, the **Harlem Trio**, **Arlington** and **Helston**, motion pictures 3 to 5 to capacity nightly.

BLUFF.—ELKS' (C. F.
 Clean Oct. 31: poor perfor-

ELBORADO—**JOHNSTEN'S OPEN HOUSE** (A. G. Howard); William G. Osham Comedy co. in ToyMaker's Dream; Ger. co.; small house. **Casino** (G. L. Raymond) Stock co. 31-5; good co.; pleased nightly every night.

CALIFORNIA

OAKLAND. — MACDONOUGH (H. Campbell): The Prince of Pilsen Oct. 31.
great performance; capacity houses: Jess Dan

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great laugh producing. The City T. S.—L.H.

ERTY (H. W. Bishop): Bishop's Players presented The Call of the North 81-6; production very satisfactory; attendance steadily increasing. Girls 7-13.—ITEM: Articles of incorporation of the Bevan Grand Opera co. have been filed in the County Clerk's office. The company makes Oakland its principal place of business.

FRESNO.—**BARTON OPERA HOUSE** (J. G. Barton): The Three Twins, with Victor Morley and Beulah Clifford. 2: Immense business.

(Going Some 3: fair performance, to fair house)
Viola Allen in The White Sister 4 to high-
pleased audience. The Fatal Wedding 6. An-
sona 7. The City 11. The Three Twins (re-
turn) 13. Mary Jane's Pa 14. Madame Nar-

RIVERSIDE.—**LORING** (Frank C. Nye)
A Stubborn Cinderella 3 to good business; no
production. Three Twins, with Victor Marx.

MARYSVILLE.—THEATRE (Frank A.)

PARADISE.—NORTON (Charles L. Young): Miss (Idell) Oct. 29; mediocre attraction; poor business. The Witching Hour 30; excellent co.; small appreciative house. A Stubborn Cinderella 1 pleased; business light. Going Home 5.

SAN BERNARDINO.—OPERA HOUSE (Mrs. Martha L. Kiplinger): Henry Miller in Her Husband's Wife Oct. 27 pleased good house. John Mason in The Witching Hour 1. A Stubborn Cinderella 4.

COLORADO. DENVER.

Wilton Laskys and Rose Stahl the Chief Attractions This Week—Concert Notes.

The week of Oct. 23-29 was most uninteresting except for the management of Wilton Laskys at the Auditorium. The Broadway was dark and Under Northern Skies played to good business at the Tabern. Rose Stahl appeared as The Chorus Lady at the Broadway 31-5, and the theatre was filled at every performance. Miss Stahl, as always, was excellent and her co. well balanced and capable. The Broadway has another dark week; then comes Lillian Russell 14.

The Shubert's twenty-week season at the Auditorium opens 7 with The Lottery Man for five performances. John Mason in The Witching Hour 14-15.

The famous Russian Dancers will be seen at the Auditorium evening 11, and Saturday afternoon.

A remarkably fine concert was given by Madame Lisa Lehmann and her assistants at the Baptist Church 31. In A Persian Garden and other compositions were beautifully rendered. Madame Freida Langendorf will sing at Trinity Church 8.

The Honeyboy Minstrels and James J. Corbett are attracting large crowds to the Tabern. Polly of the Circus 15-16. MARY ALKINE BELLS.

COLORADO SPRINGS.—GRAND (S. N. Nye): Joe Newman and co. received good patronage. Mr. Newman pleasing as usual and rest of co. very good. Olga Perlen, violinist, excellent in touch and technique. George Evans Honey Boy Minstrels, matinee and night, 5; received good business. Best of kind seen here for many seasons and pleased. Mr. Evans' work being especially appreciated. James J. Corbett gave an excellent monologue on the recent fight at Reno, and was generously applauded; he also acted as interlocutor, dividing the honors with Mr. Comfort; rest of co. appreciably good. The Honeyboy Trail, starring Louis Kelso, played to only fair business; fully deserved more than received. Mr. Kelso and men leads good; rest of support fair. Singing voices averaged well on ensemble work; action and costuming well handled. The Lottery Man 10 in first of the Shubert attractions for this house. John Mason in The Witching Hour (another Shubert production) 12. The Burgomaster 14.—ITEM: Manager of The Honeyboy Trail co. gave Tam Minson a pleasing compliment by saying it was the only paper reviewed by him while on tour this season.

GREENLEY.—OPERA HOUSE (William Boomer): Rose Stahl in The Chorus Lady Oct. 26; excellent co., to good business.

ASPEN.—WHEELER OPERA HOUSE (McMahon and Yates): Good houses and pictures 1-3.

CONNECTICUT.

HARTFORD.—PARSONS (H. O. Parsons): A rare treat was the appearance of David Belasco's co. in The Lily, the play that scored so tremendously a hit all last season on Broadway. The same favorites were seen as in the original co. The audience was large, enthusiastic and representative. The production was complete as to detail and of the artistic temperament that characterized all the Belasco productions. The always successful and popular Merry Widow packed the theatre twice & notwithstanding election "counter attractions." Most of the principals who launched it originally on the ways of success are still with the co. The No. 3 co. of Edgar Selwyn's new play, The Country Boy, was received with much favor and merit 6. The co. is excellently balanced and received frequent hearty curtain calls. Sousa's Band, en route around the world in concert tour, is underlined 10. Leader Sousa was suddenly taken ill the day previous in New Haven and was obliged to go to a hospital in that city, where he is threatened with a fever, which at best will seriously inconvenience the tour. Bandmaster Clark will take his place until he returns to the organization. Montgomery and Stone 11. The Boston Lyceum 2. Ellen Terry 15. The Arcadians 16, 17. Three Twins 21.—ITEM: What was universally conceded the best bill of the season packed Polly's 7-12. The top-liners were Ethel Green and Charles Ahrens' troupe of trick and comedy bicycle riders. The Ahrens Brothers, Ruby Raymond, Hopkins-Artell co. and Sharkey, Geisler and Lewis. At the scenic varied bills that attract large audiences continued week of 7.—Amateur nights have been introduced twice weekly, with much success, affording great amusement. At the Hartford the bill is changed twice during the week to continued good patronage. A. DUMONT.

NEW HAVEN.—HYPERION (W. T. Wiswell, res. mgr.): One of the most notable productions ever given in this city was that of E. H. Sothern and Julia Marlowe in Shakespeare's Macbeth 4, 5; before a crowded house. The success was tremendous; local theatregoers never having seen a production to equal it. The great tragedy was wonderfully acted, and the stage setting marvelous. Sothern and Marlowe were supported by an exceptional co. It was the climax of two years' study on the piece and the beginning of a country-wide tour. Hundreds were turned away each night. It has been given in twenty scenes, and the musical setting was by Frank A. Howson. The new farce-comedy, Overnight, by Philip H. Bartholomew.

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Main characters are honeymoon couple and place said to be a scream from the start.—**OPERA HOUSE** (M. T. Yack, res. mgr.): The Thief 3, 5; well given, good house. James A. Humes in Kyrie Solange's old part; with Edna Crawford as main support. Latter exceptionally good. Nance O'Neill in The Lily 8; big house saw only production. Fiske O'Hara in The Wearing of the Green 7; big business. Montgomery and Stone in The Old Town 9; New Haven always welcomed this pair and the advance seat sale this time indicates heartier welcome than ever. May Hobson in The Rejuvenation of Aunt Mary 12.

BRIDGEPORT.—JACKSON'S (J. J. Fitzpatrick, res. mgr.): The Thief 4, 5; was well cast and well received by good house. Montgomery and Stone in The Old Town 7; packed the house, to the doors and pleased everybody. Fiske O'Hara in The Wearing of the Green 8, 9; proved his own perennial self. Chinatown Trunk Mystery 10, 11. Graustark 12. Marie Doro in Electricity 14. Katy Did 15.—ITEM: Special interest is felt at the return visit of The Country Boy on Thanksgiving Day, because of its pronounced success at the premiere here in September.—**POLI'S** (L. D. Garvey): Marian Carson in The Belle of Saville 7-12 leads a popular bill. There are Barnes and Crawford, Theo, the Ballroom Girl, Tom Waters and several others.—**EMPIRE** (J. J. Keeney): For 10-12 the bill includes Gertrude Lee Folson and co. in The Love Cure; Hammett Sisters, Haines and Blinn, and Turris and Fiska.

NEW BRITAIN.—RUSSWIN LYCEUM (T. J. Lynch): The Passing of the Third Floor Back, with Ian Robertson, 2, to unusual large business; players associated with Mr. Robertson very competent. May Hobson and a good supporting co. in The Rejuvenation of Aunt Mary 3 pleased good business. The Country Boy 5 drew well and pleased. The Chinatown Trunk Mystery 7 to packed house; good co. Jack Johnson 11.—**KENNET'S** (P. S. McMahon): Vaudeville and pictures week 7 to large business.—ITEM: Owing to the critical illness of his mother, Thomas J. Lynch, president of the National Baseball League and manager of the Russwin Lyceum Theatre, this city, is at his home here.

NORWICH.—POLI'S (Doc Adams, res. mgr.): Bill week of 7 consisted of Lasky's Hoboes, Fatsuma Japanese Troupe, Ekert and Berg, Harry Sawyer, Harry and Hattie Bolden, Rose and Gertrude, Haines and Fiska, and The Matinee Girls, with usual motion pictures; fairly good house; smaller than usual on account of election excitement.—**AUDITORIUM** (Harry Shannon): Week of 7: Headliners: Goodrich and Lingham in the comedy sketch, Lefty; Fennessy Hall, Larbin and Hodge, the two men, and moving pictures; business very good.

STAMFORD.—ALHAMBRA (Kummill co.): The Stamford Stock co. 7-12, presented The Blue Mouse to good business; Miss McAllister made a very fascinating Blue Mouse; Robert Le Sueur, the new leading man, created a very favorable impression; the balance of the cast was competent. This play was produced under the personal direction of H. Percy Melton, and considerable credit is due the staging, especially the second act. The Man of the Hour 14-15.

PUTNAM.—BRADLEY (Ed. Morell): Powers, hypnotist, Oct. 31 pleased fair business. The Avery Strong Stock co. 7-9 in For Her Mother's Sake, a farce by F. J. Thomas, 10-12. National Baseball League and manager of the Russwin Lyceum Theatre, this city, is at his home here.

WATERBURY.—POLI'S (Harry Parsons): May Hobson in The Rejuvenation of Aunt Mary attracted a fair-sized audience. The Country Boy 5, 9; four performances, to good business. Fiske O'Hara 11, 12. Edward Vroom 14.—**JACOBS** (V. Whitaker): The Exposition Four, the Beta Carmen Trio, Pete Lawlor and co., Weston and Lynch, and the Karloff Trio 7-12 to good business.

MERIDEN.—POLI'S (Thomas Kirby): Laid Brothers, Beth Tate, Barry and Halvers, George Lauder, Leo Carillo, Dehaven and Sidney, and the Matinee Maids 7-9 to large business. Jesse Lasky presents the Seven Hoboes, Harry Sawyer, Harry and Hattie Bolden, Rose and Gertrude, Barnes and Crawford, and the Trunk Mystery 10-12 to large business; splendid bill. The Country Boy 23.

WILLIMANTIC.—LOOMER OPERA HOUSE (John H. Gray): Sousa's Band, matinee, 9, delighted audience of fair size. Owing to illness of Sousa, the band was conducted by Herbert L. Clarke, most creditably. Graustark 14. Broadway Maids 15. The Box 16.

MIDDLETOWN.—MIDDLESEX (Henry Engel): Sousa's Band, matinee, 8 to delighted audience. Fiske O'Hara 10; good business. May Hobson in The Rejuvenation of Aunt Mary 11 (return); large and satisfied audience. The Chinatown Trunk Mystery 12; to heavy house. The Circus Chap 15. Boston Octette 17.

DANBURY.—TAYLOR'S OPERA HOUSE (P. J. Martin): The Passing of the Third Floor Back 3; favorably received by a large house. A Gentleman from Mississippi 5; satisfactory co.; good business. Sousa's Band 7; S. R. O. Graustark 10. Forrest Stanley Stock co. 14-15.

DELAWARE.

WILMINGTON.—AVENUE (Connors and Edwards): The Lion and the Mouse 7-12. Texas 14-15.

FLORIDA.

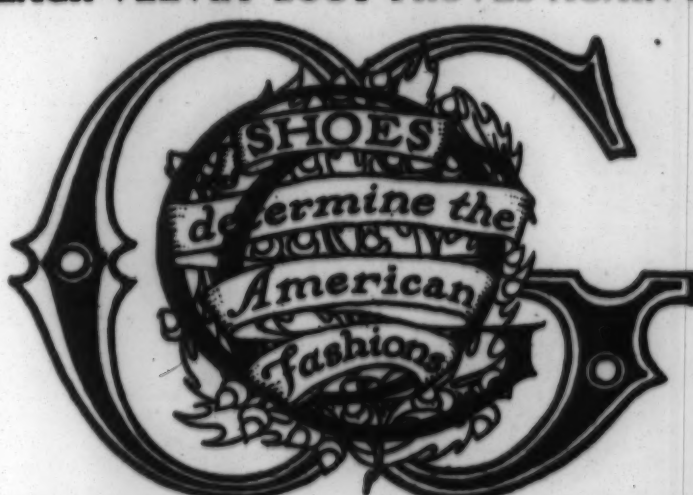
LEESBURG.—OPERA HOUSE (Frank Gallop): Sousa opened with The Man on the Box 9.—ITEM: The Opera House has been thoroughly renovated and more electric lights added for the stage.

PENSACOLA.—OPERA HOUSE (Nick Smith): Margaret Anglin Oct. 25; excellent co.; S. R. O. Adelaide Thurston 26; canceled. Frederick Ward 3. House dark until 17. James T. Powers in Havana.

GEORGIA.

ATLANTA.—GRAND: Margaret Anglin in The Awakening of Helena Richter 3; the best co. given in Atlanta. William G. Gifford, Swiggett, Walter Howe, John R. Crawford, Eugene Shakespeare, Martin Babine, Ellis Downie, and Robert Brown were excellent, and played to good business. The Abner English Grand Opera co. in Il Trovatore, Carmen, The Bohemian Girl,

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and Faust 3-5; first appearance here; drew an appreciative audience; the co. was composed of Edith Helena, Louise LeBaron, Paul Blacorn, Domenico, George Shields and Harry Luckstone. James T. Powers in Havana 10-12. Thomas Dixon in The Sign of the Cross 17-19.—**LYRIC**: Klein Brothers in In Panama Oct. 31-5; good co. and business. Next week. Fald in Fall.—**RIJOU**: Vaudeville 31-5 to S. R. O.—**ORPHEUM**: Human Hearts 12.

AUGUSTA.—GRAND (Richard B. Taut, res. mgr.): Graustark 2, and matinee; fair co. and houses. The Man on the Box 3 delighted good business. Human Hearts 4, 5, and matinee, pleased medium-sized houses. The Starkey Dramatic Players 7-12, presenting Brown of Harvard, Lena Rivers, St. Elmo, Little Homestead, Man and the Brute, Tempest and Sunshine, and The Minister's Sweetheart to good business; well pleased. Ben-Hur 24-26.—ITEM: The Georgia-Carolina 7-12; larger and better than ever; good midway and big crowds.

MACON.—GRAND (D. O. Phillips): Frederick Ward, billed to present Timon of Athens Oct. 26, canceled on account of his illness in Jacksonville. Fald, Graustark 31 with matinee; fair, to moderate houses. The Music Hall Girl 1; disappointed small audience. The Abner Opera co. in Il Trovatore 3; well presented, to good business. Margaret Anglin in The Awakening of Helena Richter 4, Havana 9. Sins of the Fathers 11. Polly of the Circus 12.

ROME.—OPERA HOUSE (Joe Speigelberg): Margaret Anglin in The Awakening of Helena Richter 3. Cat and the Fiddle 7. Abner Grand Opera co. 10. Girl from the U. S. A. 14. Polly of the Circus 18. A Fool There Was 19. Seven Days 23. Coburn's Minstrels 24. Man of the Hour 25. Girl from Hector's 26.

ATHENS.—COLONIAL (A. J. Palmer, res. mgr.): College Singing Girls (Lyceum) 4. Sins of the Fathers 10. Polly of the Circus 11. Coburn's Minstrels 17.

MILLEDGEVILLE.—GRAND (McComb and Hines): Human Hearts 3 well-pleased poor house. Coburn's Minstrels 15.

DUBLIN.—OPERA HOUSE (H. P. Anderson): The Music Hall Girl 3 pleased good house. Human Hearts comes 8.

IDAHO.

BOISE CITY.—PINNEY (Walter Mendenhall): The Goddess of Liberty 3, 5; splendid; one of the best attractions ever seen in Boise, with big co.; busy people; splendid scenery and costumes; a levy of bright well-gowned chorus girls that brought down the house; gave good satisfaction to well-filled house. The Cow and the Moon 4, 5; splendid co.; is a new departure; something new; good business; the trape was all O. K.; likewise the leading woman; the little midwife with a twelve-year-old voice and face splendid. The cow did not look as graceful and sleek as some of our fat Jerseys; nor as good as the adventures of Old Foot, when she made her first appearance in the parlor of the Rose Episcopal paragonage in 1873; it was fun; sector thought so too.—**TURNER**: Della Pringle Stock, Van Auker week Oct. 28; Right of Mite and all week; Friday packed.—**ORPHEUM**: Three-cornered club swinging and pictures, and business good.—**BOX, OAKS, LYRIC, RIJOU, THIS**: All

picture houses doing well; the new and spacious Box seems to capture the crowd.—ITEM: Fiske's social session 4; grand affair, with an elaborate spread (weather clear, sun shining and beautiful).

ILLINOIS.

AURORA.—GRAND (Charles Lash, res. mgr.): The Golden Girl 1; good co. and business. Wildfire 2, matinee and night, played fair business. Mildred Holland in The Provider 5; canceled. Victor's Venetian Band 6 pleased two fair audiences. Martin's O. T. C. matinee and night, 8, to big business. His Hopkins 7; good co. and business; pleased the Gay Masqueraders 9. The Music Hall Girl 12. The Chocolate Soldier 11.—**FOX** (J. J. Burns): Four Musical Chats, Arthur, Richards and Arthur, G. W. Day, Stanley Saxette, Tim McMahon's Pullman Porter Maids, Le Olli and Garrett, Beth Donnan, Fred Samson, Tramp, Charles White; excellent bill, to big business. 31-4.—**STAR** (Frank Tatham): Ned O'Connell and co., Stadium Trio, Neely and Marie, Sylvester and Vance, Arnold-Richy co., Walter Fild, Smith and Arado, Klindt Brothers; good bill, to turn-away business 31-4.

EAST ST. LOUIS.—NEW BROADWAY THEATRE (Joe Valak): Jardin De Paris Girls 6; two performances; very good co. and business. Passing Parade 12. Miss New York, 17, 20. The Avenue Theatre has changed management, Sullivan and Conditine having leased the theatre for two seasons. They are going to make it a vaudeville house, playing nothing but high-class vaudeville. Better known as Sullivan and Conditine's Imperial Vaudeville. They have also changed the name to Empress. Edward Shields acting manager.

BLOOMINGTON.—CHATTERTON (P. M. Raleigh): Howe's pictures 3 pleased very light business. Adventures of Polly 3; good, to light business. The Girl from Hector's 4 pleased fair house. Damon's Colored Musical Comedy 8; fair, to big business. Moulin Rouge Girls 9, poor, to good house. The Lion and the Mouse 12. Madame Minnie Saltzman-Stevens Concerts 14, 15. J. H. Dodson in The House Next Door 16. Maude Adams in What Every Woman Knows 17.

DECATUR.—POWERS' GRAND (Thomas P. Rossbach, Ryan and McIntyre in The Girl of My Dreams 3 pleased capacity. The School Scandal 2, 3; large house; fine satisfaction. The Fourth Estate 5; excellent co. and business. The Lion and the Mouse 8. Henry Woodcut in The Genius 9. The Flaming Arrow 10. Olla Bolla in Four Humble Servants 11. Maude Adams in What Every Woman Knows 14. Mary Drew in Billy 17. Rosalind at Red Gate 18. The Last Trail 19.

ALTON.—TEMPLE (W. M. Sawyer): The Girl in the Taxi 5; two big houses; fully amused. Helen Aubrey Stock co. 7-9 in Life's Cross Roads. Profound Sam, Beyond Pardon, The Social Ladies, The Love Promises, The Professor and the Maid, Just One of Those 11. Rose Stahl in The Chorus Lady 20. Mary Hooligan 21. The Beauty 22. The Crowned Twins 24. The California Girls (burlesque) 25. The Third Degree 27. Powell and Olan Musical Comedy 28-Dec. 3.

QUINCY.—EMPIRE (W. L. Rusty, res.

This image shows a blank, aged, cream-colored page, likely an endpaper or flyleaf of a book. The paper has a slightly textured appearance with some minor creases and discoloration, particularly along the right edge where the binding is visible. The overall tone is a warm, off-white or light beige.

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HIPPODROME

Entire Block, 6th Av. 450-454th St. Evgs. 8:15. Mats. Wed. & Sat. 8:15.

GIGANTIC ENTIRE NEW TRIPLE PRODUCTION

The International Cup

Ballet of Niagara

The Earthquake

12 CIRCUS ACTS

DALY'S, 5'way and 4th St. Evgs. 8:15. Mats. Wed. & Sat. 8:15.

Best Seats, \$1.50. Tel., 5973 Madison Square.

4th MONTH

WM. A. BRADY (Ltd.) Announces

BABY MINE

By MARGARET MAYO

CASINO, Broadway and 30th Street. Tel. 5955 Murray Hill.

Evenings 8:15. Mats. Saturday, 8:15.

The MESSRS. SHUBERT Announce

SAM BERNARD

In a New Musical Piece,

He Came From Milwaukee

HACKETT, 4th St. W. of Broadway. Evgs. 8:15. Mats. Thur. and Sat. 8:15.

Telephone, 44 Bryant.

Last Week Here. Next Week Circle

WM. A. Brady's Great Play

MOTHER

By JULES ECKERT GOODMAN

MONDAY, NOV. 21

DOUGLAS FAIRBANKS

in **THE CUB**

LEW FIELDS' HERALD SQ., 5'way & 35th St. Tel. 5445 Murray Hill.

Evenings 8:15. Mats. Wed. & Sat. 8:15.

LAST WEEK. LEW FIELDS Presents

Marie Dressler

in **TILLIE'S NIGHTMARE**

Monday, Nov. 21.

LULU GLASER

In a New Opera in Three Acts

The Girl and The Kaiser

CIRCLE, Broadway and 60th Street. Tel. 5955 Columbia. Evgs. 8:15. Mats. Wed. & Sat. 8:15.

Wed. Mat. 8:15. Best Seats \$1.50.

LIEBLER & CO. announce

DUSTIN FARNUM

IN

CAMEO KIRBY

New York Cast and Production

Week November 21

MOTHER

Direct from Hackett Theatre

MANNATTAN OPERA HOUSE, 34th Street. Tel. 1714.

Evenings at 8:15. Mats. at 8:15.

Popular Prices, 25c to \$2

OSCAR HAMMERSTEIN Presents

HANS

THE FLUTE PLAYER

A Charming Comic Opera in English

GOTHAM BROOKLYN, 10th St. and Alabama Ave. Tel. 5955.

THE FORBES STOCK CO.

in

THE LOVE ROUTE

Week Nov. 21—ARE YOU A MASON?

NEW YORK THEATRES.

HAZINOVA'S 30TH STREET THEATRE, 30th St. and Broadway. Tel. 413 Bryant.

Evenings, 8:15. Mats. Wed. and Sat., 8:15.

Wednesday Matinee, Best Seats, \$1.50

The Messrs. Shubert and Daniel V. Arthur

present

WEEDON GROSSMITH

and his English Company, including

Miss Charlotte Granville

in

Mr. Freedy and The Countess

MAXINE ELLIOTT'S THEATRE, 30th Street. Tel. 413 Bryant.

Evenings, 8:15. Mats. Wed. and Sat., 8:15.

Wednesday Matinee, Best Seats, \$1.50

The Messrs. Shubert and Daniel V. Arthur

present

THE GAMBLERS

A New Play by CHARLES KLEIN

With GEORGE NASH

BROADWAY THEATRE, 5'way & 41st St. Tel. 101 Bryant.

Evgs., 8:15; Mats. Saturday, 8:15

DANIEL V. ARTHUR presents

MARIE CAHILL

In the New

Musical Comedy,

JUDY FORGOT

LYRIC, 4th St. W. of 5'way. Tel. 5116.

Evgs. 8:15. Mats. Wed. and Sat. 8:15.

The MESSRS. SHUBERT announce

MADAME TROUBADOU?

An Opera in Three Acts,

From the French—with

Grace LaRue Van Rensselaer Wheeler

COMEDY, 41st St. between Broadway and 6th Avenue.

Telephone, 5104 Bryant.

Evenings, 8:15. Mats. Wed. and Sat., 8:15.

Wed. Mat. Best Seats \$1.50

Last Week Here. Next Week Hackett Theatre

WM. A. BRADY Presents

Douglas Fairbanks

IN

"THE CUB"

MONDAY, NOV. 21

WILLIAM COLLIER in

"I'll Be Hanged if I Do"

WEST END, 15th St. W. of 8th Ave. Tel. 5901 Morningstar.

Evenings, 8:15. Mats. Wed. and Sat., 8:15.

Wed. Mat. Best Seats \$1.50

WM. A. BRADY Announces

THOS. A. WISE

IN

A Gentleman from Mississippi

Week November 21

H. B. WARNER in

Alias JIMMY VALENTINE

THE NEW THEATRE

Central Park West, 634-636 Sts. Tel. 8800 Col.

This Week Monday and Friday Evening, 8:30,

and Saturday Matinee, 2. Shakes-

peare's Rollback Comedy, **THE MERRY WIVES**

OF WINDSOR; Tuesday, Wednesday and Thurs-

day Evenings at 8:30 and Wednesday Matinee at

2. Finero's Powerful Drama, **THE THUNDER-**

BOLT; Saturday Evening, at 8 (double bill),

Masterlinck's Miracle Play, **SISTER BEATRICE**,

and Benier's Charming Comedy, **DON** (First Time

this Season).

CITY THEATRE, 12th St. opp. Irving Place.

Evenings, 8:15. Mats. 8:15 to 9:15.

Wed. Mat. 8:15 to 9:15.

DAVID BELASCO presents

THE LILY

and the Famous

Belasco Company

Week Nov. 21, BESSIE McC V in C. B. Dil-

lingham's production, **"THE ECHO."**

MAJESTIC, Broadway and 30th St. Prices 50c. to \$5.00. Tel. 3500 Col. Evgs. 8:15. Mats. Wed. and Thurs. 3 P. M. 8:15.

Maurice Maeterlinck's

THE BLUE BIRD

"THE BLUE BIRD FOR HAPPINESS"

DIRECT FROM THE NEW THEATRE.

COMPLETE NEW THEATRE CAST

AND PRODUCTION.

MINNESOTA.

MINNEAPOLIS.

William Morris and Leona Watson Divided

Week at the Metropolitan.

A rather odd week in local theatrics included

William Morris in My Cinderella Girl at the

Metropolitan for the 6-12, and Leona Watson in

The Golden Girl at the Shubert for half week,

ending 8. Neither production was received

with any great degree of favor. Next week,

however, the have a diversified bill, including

Frances Starr and The Dollar Princess at the

Metropolitan and Sidney Drew in Billy and

Margaret Illington in The Whirlwind at the

Shubert.

The Lyric put on The Glensman in excellent

style. William H. Foster as Lynch carrying off

most of the honors. Robert Barker, Louise Par-

sons, Jane Meredith, Bert Walter, William Ber-

nard and Burke Clarke handled the principal

parts in excellent fashion. The Blue Mouse fol-

lowed.

Joseph Pointer drew well in The Little Girl

That He Forgot at the Bijou. Barriers Burned

Away follows.

Musical offerings were given by several of the

theatres on election night. The Bijou and Gay-

ety both offering double bills.

CARLTON W. MILES.

ST. PAUL.

Richard Carls, Miss Hopper, and Ina Claire

Warmly Welcomed—Gossip of the Week.

Richard Carls in Jumping Jupiter opened to

large audiences at the Metropolitan 6-12. Rich-

ard (himself) is as adept as a rove in the possi-

ble of producing laughter, and his two songs,

"The Best of the Week She's Mine" and "The

Evening of the Wedding March" pleased immen-

sely. Miss Wallace Hopper was warmly applauded

for her entrance, and sang "I Like to Have a

Look of Him Around Me" to numerous encores.

Her rendition of "Only a Man" was cleverly

done. The surprise of the performance was

the Chorus, who sang a number of songs, every

one of which had to be repeated, and the excellent

imitation of Harry Lauder brought down the

house. Will Miller's grimaces brought many

a laugh, and his "Penguin Rag" made a hit.

"Penguin Rag" sung by Carls, Philbrick, and Car-

terlinck, proved in many respects to be the

finest song of the piece. Cheridah Simpson's

pleasant playing was a feature. Elizabeth Goodall,

Joseph Maynard, Jessie Cardowine, and Bur-

HUDSON THEATRE, 4th St. near 5'way. Evgs. 8:15; Mats. Sat. at 8:15.

HENRY B. HARRIS Managers

DAVID BELASCO presents

BLANCHE BATES

In a New Farical Romance

NOBODY'S WIDOW

By Avery Hopwood

BELASCO THEATRE, West 44th Street near Broadway.

Evenings at 8:15; Mats. Thurs. & Sat. 8:15

DAVID BELASCO Presents

THE CONCERT

Herman Bal's Emotional Death and Vision Success

American Version by Lee Distenfeld

Cost includes Lee Distenfeld, William Morris, John

W. O'Connell, Jack Boucher, Jane Gray, Allen Finkel,

John Thompson

REPUBLIC THEATRE, W. 44th St. near Broadway. Evgs. 8:15.

Mats. Wed. and Sat. 8:15

DAVID BELASCO Manager

KLAW & ERLANGER PRESENT

Rebecca of

Sunnybrook Farm

By KATE DOUGLAS WIGGIN and

CHARLOTTE THOMPSON

Direction of JOSEPH BROOKS

LYCEUM, 44th St. W. of 5'way. Evgs. 8:15.

Mats., Thurs. and Saturdays, 8:15.

DANIEL FROHMAN, Manager

CHARLES FROHMAN presents

Oscar Wilde's Celebrated Comedy

his love for the Saintly City. L. N. Scott has returned from the East. He has not as yet found a man to replace Mr. Scannon.

JOSEPH J. PFISTER.

DULUTH—LYCUM. (O. A. Marshall): Alma, We Welcome You! Oct. 11; good house; to well-pleased audience. The Night 6-9; excellent co. to good business; delighted audience. The Golden Girl 12. Koolan 14.—**ORPHEUM.** Exceptionally good bill to full houses at all performances. —**RIJOU OPERA HOUSE.** Vanderville; very good bills; good houses at three performances daily; audience well pleased.

WINONA—OPERA HOUSE. The Morgan Stock co. Oct. 30-5 pleased good houses. Plays: The Boss of El Ranch, The Girl He Loved, The Boy from the U. S. A., The Inside Track, In Old Missouri, A Struggle for Gold, A Royal Slave to Only Fair Business. The Wolf 7; light business; Lewis J. Howard as John Smith was fine; good. The Banquet Way 12. My Cinderella Girl 13. The Lottery Man 15.

RED WING—T. B. SHELTON MEMORIAL AUDITORIUM. (W. A. Scott): Mock-Bad-All Stock co. 7 in The Bowers Detective, Under the Stars and Stripes 5, Van, the Virginian, 9; Castle 10, The Horse Trader 11, pleasing good houses every night. Strickland's Gilligan Library Course Lecture 14. The Wolf 15. Seven Days 18.

MISSISSIPPI.

YAZOO CITY—YAZOO THEATRE. (D. Wolterstein): Ishmael 2 failed to appear. The Girl from Rector's 3 canceled. Smart Set 5. John Nicholson 10. Eliza Minstrel 14. 15. Frederick 28. 18. Polly of the Circus 29. Al. H. Wilson 29. Walker Whitehead 30.

JACKSON—CENTURY. (S. J. Myers): Happy Holloman 4; fair house. Eliza Minstrel 7. 8 (local). Les Romanesque 11. Fred Ward 17. Cap and Bell 24 (local). Aborn Grand Opera co. 25. Wilton Lachays 26. Polly of the Circus 28. Al. H. Wilson 29.

VICKSBURG—WALTON STREET THEATRE. (Henry L. Mayer): Old Skinner Oct. 31 in Your Humble Servant; strong co. and play to heavy business. Maude Adams 7 in What Every Woman Knows; house sold out first time this season. The Climax 10.

BILOXI—DUKATES. (J. J. Corcoran): Moving pictures, with Murphy and Halley and Elia Warner Davis in Vanderville Oct. 24-25 drew good business.—**THEATRE.** The first floor of the Gulfport, Miss., theatre was damaged by fire 25.

MERIDIAN—OPERA HOUSE. (L. Rothenberg): Margaret Anglin Oct. 28 to a highly appreciative but small house. Rainbow Grand Opera co. 1 failed to fulfill their contract.

GREENVILLE—GRAND. (W. J. Leaberg): Old Skinner in Your Humble Servant to a small house; every one delighted; Isotta Jewell made a hit. The Climax 9.

COLUMBUS—THEATRE. (James W. Newby): Climax Oct. 23 to fair business; performance delightful.

MACON—NEW LYCUM THEATRE. (S. J. Feibelman): The Girl from U. S. A. Oct. 31 pleased fair house.

MISSOURI.

ST. LOUIS.

The Shubert Memorial Theatre Opened with Appropriate Ceremony—Two Weeks' Record.

The Shubert Memorial Theatre opened with The Midnight Sons Oct. 24, and the event was the most important of any thing in the theatrical line here for some time. The house is handsome, roomy, beautifully decorated and thoroughly equipped, and the initial offering was well patronized. The co. is now in its second week and doing well.

Notable stars, two new playhouses and engagements of two weeks (instead of one) are indications of the quickening theatrical pulse of St. Louis. The old stars continue; new ones have come. Anna Pavlova and Mikail Morokin, dancers of Russia, appeared at the Odeon last week in national dances and interpretative dances. A brilliant audience was thrilled by the marvelous grace, the plasticity and the splendid art of these Russian performers. Love's Dream, a joint dance, won them a place instantly. The Swan, by Pavlova, was applauded to the echo. The Bow Song by Morokin was a revelation in virile beauty and grace. Marie Trupat and an excellent company appeared at the Olympia. Caste, Helen Holmes appeared with wonderful effect in the part of Katherine Eccles. Graham Browne made a splendid Samuel Gerridge. Dallas Anderson as George D'Alroy was "rippling." Stanley Dark did very well as Captain Hawtrey.

The City was put on by veteran co. at the Garrick, Tully Marshall leading as George Hancock, and wonderfully effective in the big scenes. George Melrose overacted, or rather misacted in the role of George Hand, Jr. The entire co. displayed intelligence.

The Dollar Princess co., led by Donald Brian and Daisy Le May, followed and attracted and delighted large houses. The play left a clean, wholesome, clever picture of itself with its audiences. The songs were new and clever; the comedy clean, the orchestration perfect. The piece is due for a two weeks' run.

The Century had Nat Goodwin in The Captain. Goodwin never pleased an audience more than in the role of Jefferson Lorimer. Margaret Mooland, a young player scored opposite Goodwin. Sidney Bracey doubled. Co. was superior. The Girl in the Taxi followed, presented by a very capable cast.

George Sidney in The Joy Rider delighted old admirers at the American. New fun and new songs were in evidence. Carrie Webber did rich comedy and vocal work. The Newlyweds and Their Baby followed in a two weeks' engagement and received a tremendous welcome.

The Millionaire Kid, with Raymond Paul in the title role, came to the Imperial last week. It was fresh and breezy and musical and pleased good houses.

The German Stock co. presented the comedy, Der Vater und Sohn, at Strassberger's Hall last week.

The Imperial offered Three Weeks to its patrons last week. What remained was an ardent love story very well presented. Havlin's Stock co. put on My Tomboy Girl at Havlin's. Frank T. Charlton as the insect collector was very good. Jessamine Rodgers did excellent work as the Girl was well cast. This was followed by The Classman, in which the role of Ben Cameron was convincingly taken by Frank T. Charlton. The Southern maiden was charmingly impersonated by Jessie Rodgers.

Bills this week: Olympic, The Dollar Princess; Shubert, The Midnight Sons; Century, Home Stahl in The Chorus Lady; Garrick, Henry H. Dixey in The Naked Truth; American, The Newlyweds; Imperial, Happy Holloman; Havlin's, Havlin Stock co. in the Goodblack. FRID. L. DOYLE.

KANSAS CITY.

Banner Week at all Houses—Auditorium Stock Company Opened Big.

The week of 6-12 was the banner one locally in the amusement line, all the theatres having excellent attractions, with Convention Hall having its first big offering in the celebrated Russian dancers, not to mention the stock co. opening at the Auditorium.

The Shubert's attraction was Bertha Kalich in A Woman of To-day, playing to a series of large and greatly pleased audiences. "Greatly pleased," is the word that was the general impression, for the "Madame" always pleases in Kansas City. The play is interesting, and, in the main, is well worked out, being also excellently presented. The star was enthusiastically applauded at the close of each act.

Walter Hale, who played the role of the husband, handled a most difficult part very effectively. John Emerson made all that was possible out of the rather colorless part of Fillmore, while Charles S. Abbe played the part of Forbes with a breezy naturalness. Alfred Fisher, Smiley Wakeman, Frances Nordman, and little Juliet Shelby also carried other principal roles to success. The play was well staged. Henry Woodruff in The Genius 13-19.

The Spendthrift played a half-week engagement at the Willis Wood 3-5 to good business. The play was a delightful surprise, coming as it did after a succession of several farces, and the audiences in attendance were not slow to attest their appreciation of its good qualities.

A co. that was excellent without exception presented the piece, the leading roles being in the hands of excellent actors. Vivian Barker, who divided honors, Vivian Barker, who is one of the best actors in the city, was most pleasing in a smaller part, while Lillian McCall, Albert Sackett, and Forrest K. Orr also deserve mention for well-played parts.

Lillian Russell, who has not graced the local boards for several seasons, came to the Willis Wood 7-12, and played to excellent business. In search of a Sinner was the vehicle, proving a breezy farce, in which the star found frequent occasion for the display of her talents not to mention numerous stunning gowns. She has been a regular throughout the play, which has given an unusually lavish setting. Harry C. Brown, a former leading man of the Woodward Stock co. here, was excellent in the name part of the "sinner," sharing in the honors. Lynn Pratt, also a former member of the Woodward Stock co., was excellent in the name part of the "sinner," sharing in the honors.

At the theatre of that name 3 proved quite an event, two large audiences meeting the opening initial day of what is expected to be a entire season's run. The theatre, which is under lease of the Orpheum Circuit, is in charge of Lawrence Lehman as manager for that co., while George Lark is the stage director. The Commanding General, the opening bill, is a season that is promised to include many of the best successes, and from the decided enthusiasm with which the players, without exception, were received, in spite of the fact that they were all new to the patrons, they bid fair to soon outshine some of the favorites of the Woodward Stock co. here. The production was well staged and attractively costumed. The Third Degree 13-19.

The opening of the new Auditorium Stock co. at the theatre of that name 3 proved quite an event, two large audiences meeting the opening initial day of what is expected to be a entire season's run. The theatre, which is under lease of the Orpheum Circuit, is in charge of Lawrence Lehman as manager for that co., while George Lark is the stage director. The Commanding General, the opening bill, is a season that is promised to include many of the best successes, and from the decided enthusiasm with which the players, without exception, were received, in spite of the fact that they were all new to the patrons, they bid fair to soon outshine some of the favorites of the Woodward Stock co. here. The production was well staged and attractively costumed. The Third Degree 13-19.

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Miss New York, Jr., 4-7 pleased good business. Resolved at Red Gate 9-9. The Kentucky Dances 10-12.

MACON—LOGAN. (E. M. Logan): Lyman Twine Oct. 28; first-class performance, to fair business. Resolved at Red Gate 4. Manners' Stock co. 7-12. Merchant Carnival 11. Ladies' Minstrel 15. Our Country Cousin Dec. 8. Baitan's Dream 10. Girl from Rector's 13. Grace Baird 17. The Climax 21.

MOOREHEAD—HALLORAN'S. (P. Halloran): The Spendthrift 10. Pinkerton Girl 17. Seven Days 14. Classmates 19. Newtwoods 21. Dan Cupid 24. Third Degree 26.—**ITEM:** The addition to Halloran's, recently completed, makes it very neat and up-to-date: business fair.

HANNIBAL—PARK. (J. B. Price): The Girl in the Taxi 1; good co.; fair business. Miles Nobody from Starred 2; good co.; big house. The Pinkerton Girl 5 pleased two good audiences. The Spendthrift 11. Paid in Full 12. U. T. C. 18. The Rosary 19.

POPLAR BLUFF—FRATERNAL OPERA HOUSE. (James Reynolds): Alhambra Stock co. Versa Alderman, Manager, 3-5; good co.; fair business. Clara, Marjorie Priest, Reaping the Harvest, Irish Cousins.

JEFFERSON CITY—JEFFERSON. (Joe Goldman): The Girl in the Taxi 4; most excellent co. and splendid business. The Spendthrift 9.

DE SOTO—JEFFERSON. (Leon Herrick): Harry Green in Bill and Jane 3 pleased to small house. Ross of 5 March 10. The Norwoods 14-19.

CARTHAGE—OPERA HOUSE. (A. E. McKinnon): Baby Mine 2; excellent co.; pleased capacity. Wizard of Wisnand 10; good advance sale.

FULTON—PRATT'S. (Gaw and Newland): Star Lecture Course (Senator Gore) 11. Just Out of College 15. Classmates 17.

NEBRASKA.

OMAHA.

Grace Cameron Popular in Her Home City—Annette Kellerman's Second Week.

Seven Days was at the Brandeis 3-5. Polly of the Circus opened a half week's engagement 6 to a good house, and, in spite of the counter attraction of close election returns, business was good. Ida St. Leon as Polly was excellent, and Mart Hoken as Big Jim was fine. The balance of the co. were also well placed. Manager Burge announces: George Evans' Minstrels 13-15. The Spendthrift 17-19. Richard O'Leary 20-22.

The Krug had Grace Cameron in Nancy 1012, which proved to be one of the best things seen at the house this year. Miss Cameron is a former Omaha girl, but aside from this fact she deserved the rounds of applause that greeted her at the close of each act. The support was adequate. Manager Reed has Buster Brown 10-12. Ward and Vokes 13-14. Benish Poyner 17-19. As usual, the Gayety turned them away in droves at the opening performance 6. The present week's offering is The Midnight Matinee. The specialties are also excellent. Manager Johnson has Sheen and Gallagher's Banner Show 13-19.

This is the second week for Annette Kellerman at the Orpheum, and the house is crowded daily at both performances. The balance of the programme is fair.

At the American Music Hall Lamb's Manikins is the headliner, and other acts on the programme are almost equally good.

At the Regal Eva Lane and co. are giving A Woman's War week of 6, this being its first production in Omaha. The same co. will give A Milk White Flag 13-19.

Inefficient railway service seriously interfered with the profits of two of our theatres this week as the Sunday matinee at both the Krug and Gayety had to be abandoned. This is a serious loss, as the Sunday matinee in this city are always well attended when the offerings are attractive.

Koolan gave a most delightful concert at the Lyric 4, which was well attended by the music lovers of Omaha.

GRAND ISLAND—BARTENBACH'S OPERA HOUSE. (H. J. Bartenbach): St. Himo 2; fair business. Under Southern Skins 3 to poor business. American Lady Concert Band 5; pleased small audience. Girl from U. S. A. 6; good play and good business. Polly of the Circus 17-19.

NORFOLK—AUDITORIUM. (M. W. Jencks): St. Himo Oct. 31 to good business. Snaphots 4 (local) packed house. The Time, the Place and the Girl 7. Ishmuel 8. The House of a Thousand Candles 10. A Messenger Boy 11.

FREMONT—LARSON. (W. A. Lowry, manager): McCauley's Players 5. Classmates 13. Buster Brown 14. The Girl from U. S. A. 15. The Girl That's All the Candy 13 canceled.

KEARNEY—OPERA HOUSE. (R. D. Garrison): The Girl from the U. S. A. 5; good business. The Girl That's All the Candy 13 canceled.

NEW HAMPSHIRE.

DOVER—CITY OPERA HOUSE. (Corson and King): Bennett-Moulton co. 7-12; drew fair business. Plays: The Woman in Question, Shadowed Lives, The Way of the West, Daughter of the People, St. Himo, The Secret Service Men. Clara-Griffin 24-26. Graustark Dec. 9.

ORPHEUM. (M. J. White): W. A. La Veau, Plunkett and Ritter, Bernice Herbert, Dreano and Goodwin, Flint's Wild Animals, and licensed pictures pleased capacity 7-12.—**LYRIC.** (Doan and Paul): Getting Jim Henson, King and Stange, George Lavasseur, the Anacra, and independent pictures delighted usual big business 7-12.

PORTSMOUTH—THEATRE. (F. W. Hartford): Clark Brothers, aerial act; Bob Fern, comic shooter, and Davri Taylor, singer, whistler and pianist, were in the vaudeville bill week 4-12; good pictures were shown in addition. New Opera co. 23. Graustark 24. The Family 28.

NEW JERSEY.

JERSEY CITY.

The Three Twins Caused Many Hearty Laughs—Spencer Stock Company Scored Again.

The Three Twins was presented at the Majestic 7-12 to immense houses. The spectacular beauty of the production and the familiar catchy mu-

sic was thoroughly enjoyed. The electrical effects are beautiful and dazzling and the costumes are up-to-date, several of the cast appearing in hobbie skirts. Clifton Crawford as Tom Simpson makes his usual hit with his specialty. The support is of the best, with Della Niven as the cheerful weeper, and she caught the audience at once. Joseph Allen as the general did excellent work. Daisy Leon as Kate, was able. Marie Fanchonette as Mollie, introduces the Yama Yama girls, which earned many encores. Her specialty with Mr. Crawford was exceedingly good. Ralph Locke plays the doctor, Hugh Fay as Ned, and Russell Lennon as Dick were good support. The effect of the electrical wiring is fine. Thomas E. Shea in repertoire, 14-19. The Lion and the Mouse, 21-26.

Edna May Spooner and her admirable stock co. scored again when they presented The College Widow at the Orpheum Theatre 7-12, to a lighted audience. The piece was staged with conscientious regard for detail, and the curtain calls were well deserved. Edna May Spooner as the Widow was charming, and her work was admirable, with the necessary chic and charm. All the favorites were well cast. Raymond Whitlatch as the husband, Ken Barrett the railroad president, Harry Fenwick the trainer, Edwin H. Curtis as the college president, Philip Quinn as Bub, Lella Davis as the athletic girl, Florence Hill as Flora, Harry Fisher Mitchell, Joe Fisher as the constable, and Olive Grove as the grand-widow, were all excellent. The wife 14-19.

The Empire Minstrelsy played a return date at the Bon Ton 3-5, to good business. The co. now stars two women, May Lillian Ellsworth, (a shrewd woman), and Una Belmont (a comic), both of whom are immense in their respective lines. The show business of the Empire of the Day co. were here 7-9 to immense patronage with a great offering. Leonie Dacre is the bright particular star. Her stories are great, her facial expressions immense and her selection of songs are up to the minute. Gertrude Hayes leads the burlesque and her specialty is the dancing bricktop is also. Lew Reynolds is the principal comedian, and Lew Hays is featured in the olio as an expert violinist. Will Ward does a very taking pianologue. The comedy and effects are of the best. The Greater Tiger Lilies 10-12. The new Monticello Theatre are crowded nightly where vaudeville and pictures are the features.

The Hike are to have a musical show Dec. 7-9. **WALTER C. SMITH.**

TRENTON—Manager Herman Wahn. of the State Street Theatre, has certainly developed the faculty of pleasing the people of this town, if one is to judge by the great crowds that throng his house at each performance. For the week 7-12 D'Alroy was the main attraction, very nicely. The Musical Clifton "act by" very nicely. McAlpine and Dunning, vocalists, were a hit 7-9. York and Goodwin, singers and dancers; Jimmie Corbett, blackface comedian, and Harn and Baker, dancers, 10-12, all made good. This is the only house in town playing strictly first-class attractions, it is running a 10, 20 and 30 this week.—The Y. M. C. A. Lyceum Course opened at Association Hall 10 with the Lyceum Dramatic co.

Betty Baker and a condensed version of The Grand Army Man in a large audience that appeared to be pleased.

Course, which has become such a feature to the music lovers of Trenton, will be given in this house.—Valerie Rogers in His Japanese Wife has been appearing at a Warren street variety house, a week-end attraction, with Francis Barker with his bag of Yon Silver Jubilee. There is rather a good idea of Doolley's hiring that audience to laugh at his sayings, or the audience would not know when the laugh came in.

ALBERT C. D. WILSON.

SURLINGTON—AUDITORIUM. (Charles M. Lanning): A continuation of vaudeville and pictures and other attractions proved a strong drawing card. The programme was particularly entertaining, with James K. and Eva F. Marshall, who scored heavily; Sam and Rich, both of pleasing personality, went strong in The College Boy and the Girl. Sidney E. Ellis presented a new and original story of the industrial world in comedy and music. Will Frank Adair, the Irish baritone, is the principal role, that of Nell O'Donnell, and at the rounded into favor and demonstrated himself to be a singer of unexpected ability, the song number "Heart Strings." "The House of a Thousand Candles," by Mr. Adair, and "Oh! That Woman" by Lucille Lennon and Mr. Adair, deserve special mention. Miss Lennon likewise furnished a touch of sentiment to the character of Joan Hoken, a school teacher. Victory Parkman as Flora Fielding was most effective.

H. Dunn as Fritz Groshup and Al. Dunn as Robert Hastings did commendable work. Louis Soile in the role of Sarah Groshup was seen to advantage, while others of the cast, comprising E. A. Brown, L. J. Wills, and George, gave good support. Fair business. Leif and Simon, instrumentalists, and Mr. and Mrs. Frank Gibbons in The Doctor and the Widow made hits 5; this in addition to pictures and electric returns drew good business. The County Sheriff 11. The Girl from U. S. A. 13. The Girl That's All the Candy 13. The Girl That's All the Candy 13. The Girl That's All the Candy 13.

The writer wishes to extend his congratulations to the happy couple.—The Burnt Cork Minstrels began rehearsals 10 for their forthcoming performance, which is looked upon as the final society event of the season. J. WILL, SINK.

PLAINFIELD—THEATRE. (Proctor and Sanderson): The policy of the house has been changed, the management having released the stock co. that has appeared here for the last two months. The town failed to support the house, so their former plan of billing New York productions so far as possible, which means will appear in The Next Era, matinee and night, 12. Lyman H. Howe's real life pictures 15. Gloria 19. Introducing Mlle. Fleur de La 19.

BAYONNE—OPERA HOUSE. (R. Victor Leighton): The Stampede 10-12, with Lillian Buckingham as Wanda, a half breed; good co.; to business. The new, included Arthur, Belmont, John Stepanoff, Frederick J. Winkler, Sam Murray, John Kingsbury, Amy Vences and John Lee, Queen of the Outlaw's Camp 14-16. Outlawed Dick's Last Shot 18, 19. Jacob P. Adler co. in Yiddish drama 17.

NORTH DAKOTA

The Lytel-Vaughn players are pleasing pa-

Admission, Green Room Club, N. Y.

Emma Myrtle, in Captain Clay of Missouri, His Last Dollar, Fall, One Girl in a Thousand, Lena Rivers, Texas, and Lost River Oct. 31-5; co. fair; business good. The Iron King 8, with Frank Adair, who was excellent; business fair. Jack Johnson and his vaudeville co. 9; topheavy house.

MEADVILLE—ACADEMY (Ben F. Mack, mgr.): Paul Gilmore in The Bachelor 8; very good; pleased big business; Mr. Gilmore and leading woman were very good, but the rest of the co. were too light in comparison. The Lottery Man 11. Pittsburgh Symphony Orchestra 14. The City 19. Chicago Stock co. 21-26.

NORRISTOWN—OPERA HOUSE (A. and L. Sablosky): Call of the Wild 5 pleased fair business. The Iron King 9 pleased a small audience. His Perkins 11.—GARRICK (A. and L. Sablosky): Nan Kingston co. Hazel Hawkins, Norman, the Frog Man, Florence Hughes, and motion pictures pleased large audiences.

TARENTUM—NIXON (C. N. Reed): Beverly of Graustark 1 pleased good house. In the Bishop's Carriage 7 canceled. Girl from the U. S. A. 11. Time, the Place and the Girl 11. Chaucery Miller Stock co. 14-19. Uncle David Holcomb 22. The College Boy 24. A Royal Slave 26.

POTTSTOWN—OPERA HOUSE (B. C. Mauger): The Farmer's Daughter Oct. 29; good business. Daniel Boone 4.—ITEM: Manager Mauger has just returned from New York, and reports having booked a number of standard attractions for the winter months.

LATROBE—SHOWALTER THEATRE (W. A. Showalter): Evelyn Hargitt Concert co. 7, under direction Redpath-Brockway Lyceum Bureau, auspices Y. M. C. A.; fine performance. To S. H. U. Stetson's U. T. C. 11. The Girl from Home 16. A Royal Slave 24.

WASHINGTON—NIXON (C. D. Miller): Billy the Kid 3 drew well filled house and pleased. Lottery Man 4, excellent co. scored business good. Squaw Man 9. Girl of the U. S. A. 12. Clifford Vanderville co. 14-19. Sherman Grand Opera co. 22. Stetson's U. T. C. co. 24.

DANVILLE—OPERA HOUSE (G. F. and D. S. Sanderson): Call of the Wild Oct. 31; good, to fair business. In the Bishop's Carriage 5; excellent, to fair business. The Wolf 6; greatly pleased, to good business. The Taylor Stock co. 7-12.

DU BOIS—AVENUE (A. P. Way): The Fortunate Orchestra, the second number of the Lyceum Musical Course, 4, to S. H. U.; fine performance by a well balanced orchestra. Al. Martin 6. U. T. C. 8 to medium-sized audience, matinee and evening; fair performance.

METLAK—MAKETTIC (George N. Burckhalter): Beverly of Graustark Oct. 29; good co. to two fair houses. Keith Stock co. 31-5; very good co. to fair business. The Newyeds and their Baby 8. The Time, the Place and the Girl 12.

PITTSBURGH—BROAD STREET THEATRE (M. Hess Circuit): The Wolf 3 very good co. and production to good-sized audience, which enjoyed the play very much; frequent curtain calls. The Message from New 8 canceled. Taylor Stock co. 14-19.

NEW CASTLE—OPERA HOUSE (E. H. Norris, mgr.): Squaw Man Oct. 29; good co. and business. Alas Jimmy Valentine 3; good co.; excellent attendance. Al. Martin 4. Billy the Kid 5. Chicago Stock co. 7-12.

SHOWNVILLE—OPERA HOUSE (Ray Bush): King Stock co. Oct. 31-5; co. and business poor. Girl from U. S. A. 7 pleased fair house. Beverly of Graustark 8. The Time, the Place and the Girl 16.

WEST CHESTER—OPERA HOUSE (J. F. Small): The Girl from Home Oct. 31-5; large business. The Girl from Home 5 pleased large audience. Franklin Woodruff in Call of the Wild 7; good co.; large business.

MORRISDALE—LYRA (B. H. Dittich): The Wolf 10. Teachers Institute concert 10. The Arrival of Kitty 17. Jack Posen, roller skater, and motion pictures 21-23. The Nigger 25. The Zoo 26.

SUNAM—CHERRY STREET OPERA HOUSE (Fred J. Nyrd): The Wolf 4 to a fair audience; a fine production and was beautifully staged. The Climax 11. The Iron King 16. Horie Comedy co. 18, 19.

SELLENTON—GARMAN'S OPERA HOUSE (Ed. F. Garmann): The Time, the Place and the Girl 9; excellent attendance. The Arrival of Kitty 9; good performance; fair house.

BRADFORD—THEATRE (Jay North): The Merry Widow Oct. 29; moderate satisfaction. To two fair houses. The Midnight Sons 3. The Newyeds 7. Iris 9. The City 15.

MALCH CHURCH—OPERA HOUSE (W. J. Mulberry): Moving pictures 7-12, with Miss Wolfer in illustrated songs. Moving pictures 14.

CAMBODALE—OPERA HOUSE (G. P. Monahan, mgr.): A Gentleman from Mississippi 9 pleased a large-sized audience. Daniel Boone 10. The Alvin co. 11, 12.

POTTSTOWN—ACADEMY (Charles Hausmann): Belgrade Stock co. closed 30 on account of illness of Mr. Belgrade. The Wolf 11. The Iron King 12. Kirk Brown 14-19. Midnight Sons 22. Fast Lane 24.

OIL CITY—THEATRE (George W. Lowder, mgr.): High Flyers Vaudeville co. 9; fair business; pleased. High Flyers Vaudeville co. 10. The Lottery Man 14.

SHARON—GRAND (G. B. Swartz, mgr.): Newyeds and Their Baby 9. S. H. U. 10; pleased. Lockstadter's Minstrels 10. Paul Gilmore 11 in The Bachelor 9.

CONNELLSVILLE—SOISSON (Fred Robbin): The Squaw Man 4, matinee and night, pleased small audience. Stetson's U. T. C. 12. A Royal Slave 15.

WELLSBORO—BACHE AUDITORIUM (Larbit and Darrin): U. T. C. 19. The Passing of the Third Floor Back 18.

RHODE ISLAND.

PROVIDENCE.

Praise for Southern-Marlowe Productions—Record Business at the Empire.

E. H. Southern and Julia Marlowe opened the Shakespearean season at the Opera House 7 with an elaborate production of Macbeth, the newest addition to their already large repertoire. As you like it also held a prominent position. It being the first time that Mr. Southern has been seen here as Jacques, Romeo and Juliet and Hamlet were also included in the engagement. Both press and critics are loud in praise, while the large audience in attendance paid a glowing tribute to these sterling actors. The Dawn of a Tomorrow 14-19.

The Soul Kiss at the Empire 7-14 attracted the largest houses of the current season. Thomas Van, Harry Henshaw, and Glenn Ellis carry the leading roles with a marked degree of satisfaction, which was then popular favor. Helen Donahoe's dancing is the feature of the attraction. The Port of Missing Men 14-19.

With Harry Koles in the leading comedy role The Queens of the Jardin de Paris at the Westminster 7-12 gave a show of merit. Follies of New York and Paris are underlined. Keith's offered another good bill composed mostly of comedy acts, which were well received. John B. Hymer and co. in Tom Walker of Mars lead off, followed by James Neill and Edythe Chapman Neill in The Lady Across the Hall, Pat Ramsey and Marion Dent, Kathleen Clifford, the Primrose Four, the Hickey Triolet, Blossom Reely, Young and April, and Banks-Brescane Duo.

The Imperial will open 14 with the Baldwin Melville Stock co. in Confessions of a Wife. Matinees will be held daily at popular prices, with a change of bill each week. The House and His Band gave two concerts at Infanter Hall 11, assisted by Virginia Root, soprano; Nicolson Zedeler, violinist, and Herbert L. Clarke, cornet soloist.

H. F. HYLAND.

NEWPORT—OPERA HOUSE (Kills B. Holmes, mgr.): The New Opera co. in Corsica and Love Laughs at Locksmiths 10.

SOUTH CAROLINA.

GREENVILLE—OPERA HOUSE (B. T. Whitmore): Vogel's Minstrels 2; very good to very poor business. The Runaways co. 3-5 in A Japanese Homage and The Whistling Cap (twice); business poor. The Sign of the Father 8 and matinee; two large audiences, every seat being sold for the night performance. Thomas Dixon, the author of the play, played Major Norton; his acting, as well as his speech between acts, was liberally applauded. General verdict is that the play is a good one. The Cat and the Fiddle 9. Mastodon's Minstrels 12.

DARLINGTON—THEATRE (Hewitt and Wittover): The Man on the Box Oct. 31; fair to good business. Coburn's Minstrels 2; good performance to good business. Graustark 3; good performance and business. Folly of the Circus 8 to S. H. U.; excellent attraction; Georgia Old as Polly deserves special mention. St. Elmo 9.—ITEM: This should be one of the biggest seasons in the history of the theatre. Big cotton crop and high prices have put much money in circulation.

CHARLESTON—ACADEMY (Charles B. Matthews): Graustark 2 and matinee; fair co.; moderate business. Folly of the Circus 5 and matinee to capacity; good co. James Powers in Havana 4 and matinee; crowded houses; pleased. Coburn's Minstrels 7 satisfied a small audience. Manhattan Opera co. 9, 10. Mary Mannering 15. Madame X 22, 23.

SPARTANBURG—HARRIS HORTON and Radcliff: A Chinese Honeymoon 3 to fair business. The Sign of the Father 7 to largest house of season; well pleased.

COLUMBIA—THEATRE (F. L. Brown): St. Elmo 17. Little Princess (local talent) 18. Ben-Hur 21-23. Ethel Barrymore 29. Girl in the Tan 30.

FLORENCE—AUDITORIUM (F. Brand): Coburn's Minstrels 2 very good, to good business. Folly of the Circus 7 pleased good business. St. Elmo 10.

SOUTH DAKOTA.

SIOUX FALLS—NEW THEATRE (Fred Becher): The Flower of the Beach Oct. 30; good co. and business. Ismael 31; fair co. and house. The Man on the Box 3; fair co., to good business. The Time, the Place and the Girl 8; excellent co., to a full house. Hanson's Supper 11.

HURON—OPERA HOUSE (Jo. Daum): Lyceum Course Oct. 31; Mendocino Trio; good attraction of packed house. Carlight Concert co. 2; good entertainment and house. The Squaw Man 8; fine attraction; good house.

PIERRE—GRAND (H. C. Obershaw): Hans Hanson Oct. 12. Daniel Boone Amusement co. 13. Paid in Full 24. The Squaw Man to full house 7; first-class co.

TENNESSEE.

MEMPHIS.

Dustin Farnum in Cameo Kirby and Otis Skinner in Your Humble Servant.

Dustin Farnum's production of Cameo Kirby at the Lyceum 8-5 pleased many patrons. Clara Lippman comes 12 and Aborn English Grand Opera co. 14.

At the Jefferson, Manager Morrison gave Otis Skinner in Your Humble Servant 2-3. The Star is always a favorite here. Maude Adams comes 8. Love, the ridiculous were satisfied at the Bijou 7 when Happy Holligan went on for a week. The Man of the Hour 14.

Among those seen at the Orpheum week of 7-12 were Bird Millman, Bernard and Weston, The Imperial Musicians, Cliff Dean and co., A. O. Duncan and Marie-Aldo Trio.

CHATTANOOGA—ALBERT (P. R. Albert): Margaret Anglin in The Awakening of Helena Ritchie 4 pleased good business. The Cat and the Fiddle 6 pleased good business. Aborn English Grand Opera co. 11, 12.—LYRIC (H. G. Cassidy): Ethel Barrymore in Mid-Channel 8.—BIJOU (O. A. Neal): The Boy from Wall Street pleased good business 31-2. McFadden's Flats 2-5 pleased good business. School Days 10-12.

BRISTOL—HARMING OPERA HOUSE (Harry Bernstein): Vogel's Minstrels Oct. 29 pleased fair business. Mr. Wolfe's Family 3, matinee and night. McEwen 7-12. Rita Fornia 14. Robert Hilliard in A Fool There Was 16.

NASHVILLE—VENDOME (W. A. Sheets): Otis Skinner in Your Humble Servant 4. Maude Adams 11.—BIJOU (G. B. Hickman): McFadden's Flats 24-29. Paid in Full 31-5.

TEXAS.

DALLAS.

Clara Lippman and Her Company Well Received—Next Week's Bills.

Al. Wilson filled an engagement for three nights at the Opera House and drew well. Clara Lippman in Lulu's Husbands followed for two nights

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and the event was of social as well as dramatic importance here. Miss Lipman is very popular and received quite an ovation. The co. was well balanced and the offering pleased. Wilton Lachare in The Battle 10, 11. Gentlemen from Mississippi 12. The Girl Behind the Counter 13, 14. Al. Wilson 15, 16. Ben-Hur 17. The Nigger 20-21. Queen of the Moulin Rouge 22. Aborn Opera co. 23-1. Goddess of Liberty 2, 3.—ROYAL (Lloyd Spencer): Splendid business 24-29; on the evening of 25, a benefit vaudeville entertainment given by the regular bill and local talent for the benefit of the Mutual Aid Association of Jewish People. Co.'s department store; bill was as follows: Ryan and Manning, eccentric dancers; baritone solo. H. K. Brown (local); the Sharrocks in mental telepathy; I. L. Kaufman, our Dutch Senator (local); the gifted Liederkreis singing society (local); Ben Clark and Yessie; Mrs. Whitehead, headliner week 25. Week 26, eight acts, headed by Renee Frank. Week 27, Alber's Polar Bears, Cecile Francois and co., Albrass and co., Cook and Oaks, Ernest Yerxa and co., Billy Windom, the Makarekko Duo, Majesticks.—COZY (Maurice Wolf): Vaudeville, to excellent business. Vendome, Hollingsworth Twins in stock.—ITEM: Old Majestic Theatre will open soon with high-class stock co., presenting for the opening bill Going South.

HARRY VAN DEMARK.

HOUSTON—PRINCE (Dave A. Weis): Lulu's Husbands Oct. 23, 24; fair co., to fair business. The Smart Set 25, 26 to crowded houses. Walker Whiteside 30, 31; star warmly received; patronage excellent. Field's Minstrels 3, 4 to fine business; better than ever. The Soul Kiss 5; fair co. and business. Jefferson De Angelis 6, 7. Black Patti 8. A Gentleman from Mississippi 10. Wilton Lachare 11. The Girl Behind the Counter 13, 14. Al. Wilson 15, 16. Ben-Hur 17. Isle of Spice 19. Black Patti 20. Going Some 21.—MAJESTIC (Charles A. McFarland): Vaudeville; Bernhard, headliner week 22. Week 23, eight acts, headed by Renee Frank. Week 24, Alber's Polar Bears, Cecile Francois and co., Albrass and co., Cook and Oaks, Ernest Yerxa and co., Billy Windom, the Makarekko Duo, Majesticks.—COZY (Maurice Wolf): Vaudeville, to excellent business. Vendome, Hollingsworth Twins in stock.—ITEM: Old Majestic Theatre will open soon with high-class stock co., presenting for the opening bill Going South.

HARRY VAN DEMARK.

SAN ANTONIO—OPERA HOUSE (Sidney H. Weis): Lulu's Husbands Oct. 23, 24; poor business. Walker Whiteside in The Melting Pot 25, 26; drew three good houses. Mr. Whitehead and Florence Fisher were splendid, as was the balance of the co. Black Patti 30, 31; about the same as last season; business fair. Al. G. Field 15, 16. Soul Kiss 7. Wilton Lachare in The Battle 6, 9. Joe De Angelis in The Beauty Spot 10, 11. Gentlemen from Mississippi 12. Al. H. Wilson in Mets in Ireland 13, 14. The Girl Behind the Counter 15-17. Ben-Hur 18. Going Some 19, 20. The City 22, 23. The Nigger 25-27. Queen of the Moulin Rouge 28. Aborn Opera co. 29-1. Goddess of Liberty 2, 3.—ROYAL (Lloyd Spencer): Splendid business 24-29; on the evening of 25, a benefit vaudeville entertainment given by the regular bill and local talent for the benefit of the Mutual Aid Association of Jewish People. Co.'s department store; bill was as follows: Ryan and Manning, eccentric dancers; baritone solo. H. K. Brown (local); the Sharrocks in mental telepathy; I. L. Kaufman, our Dutch Senator (local); the gifted Liederkreis singing society (local); Ben Clark and Yessie; Mrs. Whitehead, headliner week 25. Week 26, eight acts, headed by Renee Frank. Week 27, Alber's Polar Bears, Cecile Francois and co., Albrass and co., Cook and Oaks, Ernest Yerxa and co., Billy Windom, the Makarekko Duo, Majesticks.—COZY (Maurice Wolf): Vaudeville, to excellent business. Vendome, Hollingsworth Twins in stock.—ITEM: Old Majestic Theatre will open soon with high-class stock co., presenting for the opening bill Going South.

Lloyd Spencer, who was manager of the Royal, has resigned and says that he will have something in a few weeks to give the public. He is not ready yet. Joe Nix will succeed Mr. Spencer beginning 1.

HADEN F. SMITH.

FORT WORTH—RYER'S OPERA HOUSE (P. W. Greenwall): House of a Thousand Candles 31 pleased a fair audience. Wilton Lachare in The Battle 1, 3; deserved immense business, but only fair houses attended; Mr. Lachare received eight calls after third act and responded with a very clever and witty curtain talk; Douglas J. Wood and Doria Burton deserve mention. Lulu's Husbands 5; fair, to poor house; Julie King as Lulu scored a personal success. Walker Whiteside in The Melting Pot 4, 5; excellent attendance at three performances; Mr. Whiteside scored a personal triumph as David, and his leading woman, Florence Fisher, was equally pleasing. Best play and acting of the season so far. Al. H. Wilson 7, 8. Al. G. Field's Minstrels 9, 10. Ethel Gilmore in The Soul Kiss 11. Gentlemen from Mississippi 12. In Old Kentucky 13. Jefferson De Angelis in The Beauty Spot 16, 17. Lottery Man 18, 19. John Martin 21. Girl Behind the Counter, with Dick Bernard and Nana Jacques 22, 23. Janet Waldorf in Ben-Hur 25. Isle of Spice 26. Joseph H. Howard in Goddess of Liberty 28.—MAJESTIC (T. W. Mullaly): Johnny Hoot and Jeannette Hoot and Weis, Maule and Maule divided the season week 31; others were Al. Harrington, Mabel Matthews, Mr. and Mrs. Allison, and Nick Long and Ideline Cotton in some clever imitations; business good.—PRINCE (Joe Arnold): Very good business with the Great Albin as headliner; King Brothers, Roman athletes, scored the biggest hit.

SULPHUR SPRINGS—JEFFERSON (J. B. Thomas): Prince of His Race co. Oct. 26 to light business, but a well pleased audience; this is one of the best attractions that ever played the Jefferson, and if they fill a contemplated future engagement will doubtless play to capacity. Al. H. (Meta) Wilson in Mets in Ireland 28 to capacity; performance good; a special train was run from Mt. Pleasant and Mt. Vernon. The House of a Thousand Candles 4.

TEMPLE—EXCHANGE (Roy Balling): Al. H. Wilson 11. Albert Taylor Stock co. 12, 13. Matinee Girl 15. Squaw Man 18. Isle of Spice 22. Fan Tan Musical Comedy 24. Cast Aside 26. House of a Thousand Candles 29.—ITEM: The Nat Bates' Carnival co. 7-12; good co. and business; benefit of local fire department.

SHERMAN—OPERA HOUSE (A. B. Saul): The House of a Thousand Candles 5; fair business; very satisfactory performance.—ITEM: The interior of this house has been thoroughly overhauled and renovated and presents a very pleasing appearance.

WACO—AUDITORIUM (Aaron Laskin): Walker Whiteside in The Melting Pot 5; excellent performance to big house.—MAJESTIC (William R. Fairman): Vaudeville and pictures week Oct. 31; two performances each evening; good business.

TAYLOR—NEW OPERA HOUSE (F. E. Carridine): Black Patti Oct. 27; good; fine business. Down in Dixie Minstrels good.—ITEM: Managers Hoold and Collins, for the two above shows, are well liked.

BRENNHAM—OPERA HOUSE (Alex Simon): Down in Dixie Minstrels 2; good business; fair

SCENERY

Productions built and painted to order. High class work, at moderate prices. 1800 DYE for vaudeville acts, will not fade, is absolutely fireproof, heat, smoke, and gas, and is the best thing in the world. Nothing too small. New and second-hand scenery always in stock. Murray Hill Studio, 1800 DYE, Murray Hill, New York. Tel. 4993. Manager, Tel. 4993. 1800 DYE.

WHITE, THURLOW
Harry Clay Blaney Co. Minn.

were obliged to substitute candles for footlights. Notwithstanding this, the players gave a very creditable performance.

WHIMPERING-COURT (E. L. Moore): The House Next Door Oct. 27; good business. The Evening Telegram Oct. 28; fair business. **ALICE JIMMY VALENTINE** 21; good business. The Lottery Man 2; good business. Dockster 5. **VIRGINIA** (Charles A. Peabody): Brewster's Millions 21-22; good business. Hyde's Theatre Party 21-22; O. A. Winning Miss 7-8. The House 10-12.

MUNFIELDED-ELKS OPERA HOUSE (S. H. Johnson): The Four Pickers 7-12; pleased 8. O. every night; splendid. The Cat and the Fiddle 14. **ITEM:** Blanche Pickers, of the Four Pickers, has endorsed herself to the players here.

CHARLESTON-DURLEY (N. S. Barlow): Lottery Man 1; excellent performance and business. Madame X; good performance to capacity. Nov. 7; great production to capacity. **ALICE JIMMY VALENTINE** 12.

WESTON-CAMDEN OPERA HOUSE (Guy G. Green): Mr. Kimo 2; fair co.; small house. Yankee Doodle Boy 5; fair co.; light business. **GREENCASTLE** 11.

WISCONSIN. MILWAUKEE.

The Rosary Draw Good Houses All Week—Some Strong Vaudeville Bills.

The Rosary, a play which shows the final triumph of good over evil, is being presented this week to good houses at the Bijou. The author has succeeded in portraying a priest true to his cloth, but distinctly human and with a well-developed sense of humor. The play is weak in spots, but there is something in the tone of it that makes it score with Milwaukee theatre-goers. Work commencing 15, farewell tour of his Hopkins.

A capital presentation was given at the Fabst Sunday night of Fritz Reuter's *U. De Franzmann* by the German Stock co. It also celebrated the author's hundredth birthday.

"*Don*" Pittman, in a playlet entitled *A Man's Man for A. That*, is the big feature at the Crystal this week. Mrs. Pittman appears with him, and makes a particularly big hit with her singing. She is pretty and clever. The rest of the bill is all first class, including *Merina* and *Gordon*, *La Grange* and *Bohner*, *Reuter* and *Person* and *Holiday*.

Charles and Henry Nicoletti, the versatile brothers who are headliners at the Majestic this week, have an act which is generously good, and probably the best of any other in the circuit outside of their line of work. First and foremost they are acrobats, gymnasts and trapeze performers of more than ordinary ability. Their other offerings consist of jugglers, Chinese trick-stere illusionists and musicians. Their act is quite entertaining and makes a big hit. *Wassie* and *Clair* and his dog, "Mutt," are second on the bill in a concert entitled *Little Tommy Tucker*. Other numbers include *Mr. Kaufman*, *Amey Butler*, the *Harvards*, *Irene* and *Domini*, *Pope* and *Uno*, and *Ben* and *Caron*.

MAJESTIC—**THEATRE** (Daniel M. Nye): *Side Track* 2; very good to fair business. *Way Down East* 3; good and had fair patronage, matinee and evening. *German* *Kessant* *Flowers* 5. The rest of the bill is all first class, including *Merina* and *Gordon*, *La Grange* and *Bohner*, *Reuter* and *Person* and *Holiday*.

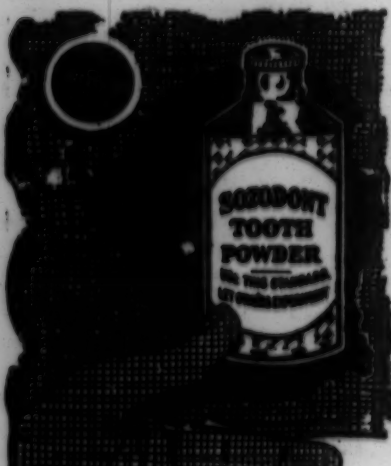
WILSON'S OPERA HOUSE (H. Wilson): The Golden Girl was presented 9 to the business for benefit of local Miss. Y. M. C. A. *Minstrel* 2, 3. *Lyman* *Twins* 10. *Morning Star* *Barber* 12. The *Golden Girl* and the *Golden Girl* 13. *Lyman* *Twins* 14. *Morning Star* *Barber* 15. *Lyman* *Twins* 16. *Morning Star* *Barber* 17. *Lyman* *Twins* 18. *Morning Star* *Barber* 19. *Lyman* *Twins* 20. *Morning Star* *Barber* 21. *Lyman* *Twins* 22. *Morning Star* *Barber* 23. *Lyman* *Twins* 24. *Morning Star* *Barber* 25. *Lyman* *Twins* 26. *Morning Star* *Barber* 27. *Lyman* *Twins* 28. *Morning Star* *Barber* 29. *Lyman* *Twins* 30. *Morning Star* *Barber* 31. *Lyman* *Twins* 32. *Morning Star* *Barber* 33. *Lyman* *Twins* 34. *Morning Star* *Barber* 35. *Lyman* *Twins* 36. *Morning Star* *Barber* 37. *Lyman* *Twins* 38. *Morning Star* *Barber* 39. *Lyman* *Twins* 40. *Morning Star* *Barber* 41. *Lyman* *Twins* 42. *Morning Star* *Barber* 43. *Lyman* *Twins* 44. *Morning Star* *Barber* 45. *Lyman* *Twins* 46. *Morning Star* *Barber* 47. *Lyman* *Twins* 48. *Morning Star* *Barber* 49. *Lyman* *Twins* 50. *Morning Star* *Barber* 51. *Lyman* *Twins* 52. *Morning Star* *Barber* 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MATSON, H. L. 14, Pass 17, Taylorville 14, Ind. 14-15.
LOTTERY MAN (Messrs. Shubert, mgrs.): Butler, Pa., 14, Poughkeepsie 17, N. Y. 14-15.
MACAULAY, WILLIAM (Jas. A. Feltz, mgr.): Fulton, Mo., 17, Columbia 18, Albany 19, Cambridge 21, Lexington 22, Springfield 24, St. Louis 25, Pittsburg 27.
MADAME X (Messrs. Henry W. Savage, mgrs.): Philadelphia, Pa., 14-24.
MADAME X (Messrs. Henry W. Savage, mgrs.): Asheville, N. C., 16, Spartanburg 17, Greenville 18, Charlotte 19, W. Va., 21, Charleston 22, C. O., 23, Savannah 24, Ga., 25-26.
MADAME X (Western): Henry W. Savage, mgr.: Spokane, Wash., 16, Walla Walla 17, Kelso 18, Seattle 20-21.
MALLORY, CLYDE (H. Cook, mgr.): Madison, W. Va., 18, Hamilton 17, Nashville 19, Morrisville 19.
MAN OF THE HOUR (Felix Haney, mgr.): St. Mary, Pa., 14, Ridgway 17, Warren 18, Franklin 19.
MAN OF THE HOUR (Felix Haney's): Memphis, Tenn., 14-15.
MAN ON THE BOX (Harry F. Brown, mgr.): Tampa, Fla., 10, Ocala 17, Gainesville 18, Jacksonville 19.
MAN ON THE BOX (F. E. Truesdale, mgr.): Carthage, Mo., 16, St. Louis 17, Poplar 18, St. Charles 19, Paducah, Ky., 24, Harrisburg, Ill., 25, Collinsville 27.
MAN ON THE BOX (O. G. Truesdale Brothers, mgrs.): McCook, Neb., 16, Holdrege 17, Harvard 18, Sutton 19, Wilbur 21, Orest 22, Clay Center 23, Newark 24, Lyons 25.
MAN ON THE BOX (Roy Truesdale, mgr.): Hanks, Minn., 16, Rochester 18, La Crosse, Wis., 19, Madison 20, Stoughton 21, Waukegan 22, Beloit 23, Freeport, Ill., 24, Rockford 25, Elgin 26, Aurora 27.
MAN ON THE BOX (Monte Thompson, mgr.): Southbridge, Mass., 16, Patuxent, Conn., 17, Williams 18, London 19.
MANTELL, ROBERT (William A. Brady, mgr.): Chicago, Ill., 14-24.
MELVILLE, ROSE (J. B. Sterling, mgr.): Milwaukee, Wis., 15-19, St. Paul, Minn., 20-25.
MESSAGE FROM RENO (H. M. Hirschman, mgr.): Rochester, N. Y., 14-15.
MILBURN AND BOULDER (Harry Bouclier, mgr.): Meadville, Pa., 16, Greenville 17, Sharon 18, New Castle 19, Beaver Falls 21, Rochester 22, Alliance, O., 23, Steubenville 24.
MILLER, HENRY (Klaw and Erlanger, mgrs.): St. Paul, Minn., 14-15.
MINISTER'S SWEATHEART: Newark, N. J., 14-19.
MISSOURI GIRL (Marie H. Norton, mgr.): Kingswood, W. Va., 16, Tunnelton 17, Philippi 18, Buchanan 19, Richwood 21, Sutton 22, Monongah 23, Connelville, Pa., 24, Manning 25, W. Va., 26.
MONTANA LIMITED: Philadelphia, Pa., 14-19.
MOTHER (William A. Brady, mgr.): New York City Sept. 14-Indefinite.
MUMMY AND THE HUMMING BIRD (Paul Gilmore Co.; Fred C. Gilmore, mgr.): Dun- kirk, N. Y., 22, Westport 23.
MURMAN (Frederic Thompson, mgr.): Wash- ington, D. C., 14-19.
NAZIMOVA, ALLA (Messrs. Shubert, mgrs.): Sacramento, Cal., 16, Oakland 17, Fresno 18, Bakersfield 19, Los Angeles 21-22.
NEILSON, JULIA, AND FRED TERRY (Klaw and Erlanger, mgrs.): New York City Oct. 24-Indefinite.
NINETY AND NINE (W. T. Boyer, mgr.): Chi- cago, Ill., 13-19, St. Louis, Mo., 20-23.
O'HARA, FINE (Al. McLean, mgr.): Boston, Mass., 14-19, Providence, R. I., 21-23.
OLCOTT, CHAUNCEY (Augustus Pites, mgr.): Jackson, Miss., 14-19.
OUR NEW MINISTER (Harry Deol Parker, mgr.): Aberdeen, Wash., 16, Bognham 17, Olympia 18, Tacoma 19, Seattle 20-21, Everett 22.
PAID IN FULL (Wagenhals and Kemper, mgrs.): Detroit, Mich., 13-19, Toledo, O., 20-24, Grand Rapids, Mich., 24-25.
PAIR OF COUNTRY KIDS (Western): H. W. Lank, mgr.: Stinson, S. D., 17, Milbank 18, Ironsides 22, Madison 24, Missouri Valley, Ia., 25, Schuyler, Neb., 26.
PAULY (O. G. 14-19).
PORT OF MISSING MEN (Roland and Gaskell, props.): Independence, Kan., 16, Coffeyville 17, Caney 18, Arkansas City, Ark., 19, Wichita, Kan., 21, Kingman 22, Pratt 23, Hutchinson 24, St. Johns Dodge City 25.
PONTIER, BEULAH (Harry J. Jackson, mgr.): Des Moines, Ia., 13-18, Omaha, Neb., 17-19, Kansas City, Mo., 20-23.
QUEEN OF THE OUTLAW'S CAMP (J. E. Clifford, mgr.): Bayonne, N. J., 14-16, Paterson 17-19.
REAPING THE HARVEST (Geo. L. Dick, mgr.): Beemer, Neb., 17.
REBECCA OF SUNNYSIDE FARM (Klaw and Erlanger, mgrs.): New York City Oct. 3-Indefinite.
ROBERTSON, FORBES (Messrs. Shubert, mgrs.): Washington, D. C., 14-19, Baltimore, Md., 20-24.
ROBSON, MAY (L. S. Sire, mgr.): Brooklyn, N. Y., 14-19.
ROSLAND AT THE RED GATE (Eastern): Gaskell-MacVitty-Carpenter Co., mgrs.: Peoria, Ill., 16, 17, Decatur 18, Brazil, Ind., 19, Terre Haute 20, St. Vincennes 22, Evansville 23, Henderson, Ky., 24, Hopkinsville 26.
ROSLAND AT THE RED GATE (Western): Gaskell-MacVitty-Carpenter Co., mgrs.: Lincoln, Neb., 16, Columbus 17, Fremont 18, Norfolk 19, Sioux City, Ia., 20, 21, Yankton, S. D., 22, Mitchell 23, Sioux Falls 24, Cherokee, Ia., 25, Webster City 26.
ROSBARY (W. T. Gaskell and Karl G. MacVitty, mgrs.): Sheboygan, Wis., 16, Manitowish 17, Neenah 18, New London 19, Green Bay 20, Waupun 21, Marshfield 22, Superior 24, Hibbing, Minn., 25, Virginia 26.
ROSBARY (Rowland and Clifford, Inc., mgrs.): Chicago, Ill., 13-26, Hammond, Ind., 27.
ROSBARY (Rowland and Clifford, Inc., mgrs.): New York City Oct. 24-Indefinite.
ROSBARY (Rowland and Clifford, Inc., mgrs.): Muscatine, Ia., 16, Ft. Madison 17, Keokuk 18, Hannibal, Mo., 19.
ROUND UP (J. G. Cohen, mgr.): Philadelphia, Pa., 14-19.
ROYAL SLAVE (Geo. H. Bub, mgr.): Riceville, Ia., 16, Lime Springs 17, Elmo 18, Frederickburg 19, New Hampton 21, Sumner 22, Leaver 23, Charles City 24, Creston 25.
ROYAL SLAVE (Western): J. Jacobs, mgr.: Scottsdale, Pa., 16, Conneville 17, Donora 18, Greensburg 19, Mt. Pleasant 21, Johnstown 22, Windsor 23, Latrobe 24, Irwin 25, Tarentum 26.
RUBEN, LILLIAN (Joseph Brooks, mgr.): Denver, Colo., 14-19, Cheyenne, Wyo., 21, Colorado Springs, Colo., 22, Victor 23, Pueblo 24, Ocala, Fla., 25.
ST. ELMO (Glaser and Stair, mgrs.): Baltimore, Md., 14-19, Washington, D. C., 21-23.
ST. ELMO (Northern): G. W. Frankland, mgr.):

Grayville, Ill., 16, Harrisburg 17, Mt. Vernon, Ind., 18, Carmel, Ill., 19, Marion 21.
SCOTT, OYEL (Messrs. Shubert, mgrs.): Col- umbus, O., 17-19.
SEVEN DAYS (Wagenhals and Kemper, mgrs.): Syracuse, N. Y., 13-16, Binghamton 19, Water- town 22, Gloversville 24.
SEVEN DAYS (Western): Wagenhals and Kem- per, mgrs.: Burlington, Ind., 16, Iowa City 17, Dec. 18, Cedar Rapids 21, Clinton 23, Rock Island 24, Peoria 24.
SEVENTH DAUGHTER (Lieber and Co., mgrs.): Chicago, Ill., Nov. 13-Indefinite.
SHOEMAKER, THE (Gus Hill, mgr.): Detroit, Mich., 13-19, Chicago, Ill., 20-23.
SILVER THRILL (Jas. Lane, mgr.): Kalama- ca, Mich., 16, Ft. Wayne, Ind., 17, Aurora, Ill., 18, Harrison 19, Cedar Rapids, Ia., 20, Clinton 21, Iowa City 22, Washington 23, Oaklawn 24, Ottumwa 25, Creston 26.
SINS OF THE FATHER (Griffin, Ga., 16, Atlan- ta 17-19, Knoxville 20, Mobile 24.
SIN PRINCE (O. J. Smith, mgr.): Washing- ton, D. C., 14-19, Salisbury, Md., 21, Easton 22, Dover, Del., 23, Cambridge, Md., 24, Havre de Grace 25, Columbia, Pa., 26.
SOTHERN, E. H., AND JULIA MARLOWE (Messrs. Shubert, mgrs.): Boston, Mass., 14-19.
SPECKLED BAND (Charles Frohman, mgr.): Boston, Mass., Oct. 24-Nov. 10, New York City 21-Indefinite.
SPENDTHRIFT (Frederic Thompson, mgr.): Chicago, Ill., Nov. 14-Indefinite.
SPOONER, MARY (B. W. Little, mgr.): Nor- folk, Va., 14-19, Knoxville, Tenn., 21-23.
SQUAW MAN (Willis Amusement Co., mgrs.): Steubenville, O., 16, Akron 17-19, Canton 21, Warren 22, Franklin, Pa., 23, Oil City 24, Warren 25, Bradford 26.
SQUAW MAN (J. E. Pierce and Co., mgrs.): Marlin, Tex., 16, Waco 17, Temple 18, Taylor 19, Austin 21, San Antonio 22, Victoria 23, Bay City 24, Wharton 25, Brenham 26.
SQUAW MAN (Western): H. E. Pierce and Co., mgrs.: North Platte, Neb., 17, Gothenburg 18, Lexington 19, McCook 20, Holdrege 22, Hastings 23, Concordia, Kan., 24, Clay Center 25, Junction City 26, Leavenworth 27.
STAHL, ROSE (Henry B. Harris, mgr.): St. Louis, Mo., 13-19.
STAR, FRANCES (David Belasco, mgr.): Min-neapolis, Minn., 14-18, St. Paul 17-19, Eau Claire, Wis., 20, Wabash, Ind., 21.
TEMPER, MARY (Chas. Frohman, mgr.): Cin- cinnati, O., 14-19.
THIRD DEGREE (Henry B. Harris, mgr.): Kansas City, Mo., 13-19, St. Louis 20-23.
THIS WOMAN AND THIS MAN (Forrest and Sheffield, mgrs.): Peabody, Ont., 18, King- ston 19, Ottawa 21, London 22.
THREE WEEKS (Leigh Morriage, mgr.): Kan- sas City, Mo., 13-19.
THROUGH DEATH VALLEY (C. L. Crane, mgr.): Columbus, O., 24-25.
UNCLE TOM'S CABIN (Al. W. Martin's; W. L. Kibben, mgrs.): Homestead, Ill., 15, McComb 17, Hannibal, Mo., 18, Quincy, Ill., 19, Mt. Pleasant, Ia., 21, Burlington 22, Gale- burg, Ill., 23, Moline 24, Geneseo 25, Rock Island 26, Davenport, Ia., 27.
UNCLE TOM'S CABIN (Leon Washburn, mgr.): Peabody, Ont., 18.
UNDER SOUTHERN SKIES (Harry Deol Park- er, mgr.): McAlester, Okla., 18, Shawnee 17, El Reno 18, Guthrie 19, Oklahoma City 20, Bartlesville 21, Independence, Kan., 22, Coffeyville 23, Joplin, Mo., 24, Pittsburg, Kan., 25, Springfield 26, Wabash, Ind., 27.
VIRGINIAN, THE (Kirk La Sells Co., mgrs.): Columbus, O., 17-19.
VOLUNTEER ORGANIST (Joseph E. Payton, mgr.): Seattle, Wash., 13-19.
VULTURE (The Eastern): Jas. L. Harrington, mgr.: Kingston, N. Y., 16, Freekill 17.
WALDMAN, EDWARD (E. L. Carter, mgr.): Sherbrook, Can., 16, St. Albans, Vt., 17, St. Johnsbury 18, Plattsburg, N. Y., 19.
WARE, HELEN (Henry B. Harris, mgr.): Brooklyn, N. Y., 14-19.
WARNER, H. H. (Lieber and Co., mgrs.): New York City 14-19, New York City 21-23.
WAY DOWN EAST (Wm. A. Brady, mgr.): Chicago, Ill., 13-24.
WHITE CAPTIVE, THE: Washington, D. C., 14-19.
WHITE SQUAW (Louis F. Werba, mgr.): Owens Sound, Ont., 16, Stratford 17, Hamilton 18, 19, Guelph 21, Berlin 22, Stratford 23, Wood- stock 24, St. Thomas 25, London 26.
WHITESIDE, WALKER (Lieber and Co., mgrs.): Muskogee, Okla., 17.
WILDFIRE (Harry Deol Parker, mgr.): Dayton, O., 16-18, Hamilton 20, Piquette 21, Newark 22, Philadelphia 23, Wheeling, W. Va., 24-25.
WILSON, AL. H. (Sidney E. Killa, mgr.): Houston, Tex., 15, 16, Galveston 17, Beaumont 18, New Iberia, La., 19, New Orleans 20-23.
WILSON, FRANCIS (Charles Frohman, mgr.): Baltimore, Md., 14-19.
WISER, THOMAS (William A. Brady, mgr.): New York City 14-19, Troy, N. Y., 21, 22, Schenectady 23, 24, Albany 25, 26.
WOLF (Stair and Haylin, mgrs.): Pittsburgh, Pa., 14-19, Buffalo, N. Y., 21-23.
WOLF (Paul Gilmore Co.; J. E. Schiller, mgr.): Danville, N. Y., 16, Wellsboro 17, Penn Yan 18, Hammondsport 19, Warsaw 21, Andover 22.
STOCK COMPANIES.
ACADEMY OF MUSIC (William Fox, mgr.): New York City Aug. 29-Indefinite.
ALCAZAR (Belsaco and Mayer, mgrs.): San Francisco, Cal., Aug. 29-Indefinite.
ARKIVE-BENTON (Geo. R. Benton, mgr.): In- dianapolis, Ind., Sept. 5-Indefinite.
AUDITORIUM (Geo. L. Laske, mgr.): Kansas City, Mo., Nov. 6-Indefinite.
BAKER (George L. Baker, mgr.): Spokane, Wash., Sept. 4-Indefinite.
BAKER (George L. Baker, mgr.): Seattle, Wash.-Indefinite.
BAKER (George L. Baker, mgr.): Portland, Ore., Nov. 13-Indefinite.
BARKER-ROGERS (Frank M. Norcross, mgr.): South Bend, Ind., Oct. 17-Indefinite.
BELASCO AND STONE (Belsaco and Stone, mgrs.): Los Angeles, Cal.-Indefinite.
BUDOU (Fawcett, R. I., Aug. 8-Indefinite.
BUJOU (Kilmet and Gassolo, mgrs.): Chicago, Ill., July 3-Indefinite.
BISHOP'S PLAYERS (H. W. Bishop, mgr.): Oakland, Cal.-Indefinite.
BITTNER, BILL: Tulsa, Okla., Oct. 24-Indefinite.
BOSTON PLAYERS (George C. Wilson, mgr.): Baltimore, Md., Nov. 21-Indefinite.
BURBANK (Oliver Moroco, mgr.): Los An- geles, Cal.-Indefinite.
CALUMET (John T. Conners, mgr.): South Chi- cago, Ill., Sept. 4-Indefinite.
COLLIER (T. C. Gleason, mgr.): Chicago, Ill., Nov. 7-Indefinite.
CONNOLLY, CHAS. D.: Dubuque, Ia., Sept. 18-Indefinite.

CORNELL, HARRY (J. W. Gillette, mgr.): Butte, Mont., Aug. 14-Indefinite.
CHAI, JOHN (John Craig, mgr.): Boston, Mass., Aug. 23-Indefinite.
CHAMBERLAIN (Percy Williams, mgr.): Brooklyn, N. Y., Sept. 3-Indefinite.
DAVIS (Harry Davis, mgr.): Pittsburgh, Pa., Sept. 6-Indefinite.
DOMINION PLAYERS (W. B. Lawrence, mgr.): Winnipeg, Man.-Indefinite.
EMERSON (Monte Thompson, mgr.): Holyoke, Mass.-Indefinite.
FORBES (Gus A. Forbes, mgr.): Brooklyn, N. Y., Sept. 3-Indefinite.
FOURPAUGH (George Fish, mgr.): Cincinnati, O., Sept. 13-Indefinite.
GARRICK: Grand Rapids, Mich., Aug. 21-Indefinite.
GARRITT, HARRY: Los Angeles, Cal.-Indefinite.
GERMAN (Cincinnati, O., Oct. 3-Indefinite.
GERMAN: Milwaukee, Wis., Sept. 23-Indefinite.
GERMAN (St. Louis, Mo., Oct. 3-Indefinite.
GERMAN (Max Hantker, mgr.): Philadelphia, Pa., Sept. 24-Indefinite.
GERMAN (Theodore Burgarth, mgr.): New York City Sept. 24-Indefinite.
GIRTON: Los Angeles, Cal., July 19-Indefinite.
JORDAN (Ed. B. Lawrence, mgr.): Seattle, Wash., July 24-Indefinite.
GRAND (M. Keesey, mgr.): Reading, Pa.-Oct. 24-Indefinite.
HALL'S ASSOCIATE PLAYERS: Key West, Fla., Oct. 23-Indefinite.
HAYLIN: St. Louis, Mo., Aug. 7-Indefinite.
HAYWARD, GRACE (George Amusement Co., mgrs.): Chicago, Ill., Sept. 3-Indefinite.
HOLDEN PLAYERS: Cincinnati, O., Oct. 2-Indefinite.
HOWARD: Washington, D. C., Oct. 24-Indefinite.
IDEAL (M. Mapes, mgr.): Port Huron, Mich.-Indefinite.
INDIANA: South Bend, Ind., Sept. 4-Indefinite.
INGERSOLL (William Ingersoll, mgr.): Salt Lake City, U., Sept. 4-Indefinite.
KENSE, JORRINE (H. L. Lawrence, mgr.): Birmingham, Ill.-Indefinite.
KEITH (James E. Moore, mgr.): Portland, Me.-Indefinite.
KING AND LYNN: Auburn, N. Y.-Indefinite.
KING, JOSEPH (Joseph King, mgr.): Lancaster, Pa., Sept. 6-Indefinite.
LAWRENCE (Ed. B. Lawrence, mgr.): Seattle, Wash., July 24-Indefinite.
LYCEUM (Louis Phillips, mgr.): Brooklyn, N. Y.-Indefinite.
LYRIO: Minneapolis, Minn.-Indefinite.
LYTEL-VAUGHAN (Charles Burton, mgr.): Toledo, O., Oct. 17-Indefinite.
MACK, WILLARD: Salt Lake City, U., Sept. 6-Indefinite.
MAJESTIC PLAYERS: Riverside, Cal., Sept. 26-Indefinite.
MARLOWE (Chas. B. Marvin, mgr.): Chicago, Ill.-Indefinite.
MINNEQUA (Fuehio, Colo.-Indefinite.
MOORE, FREDERICK E.: Salt Lake City, U., Oct. 6-Indefinite.
NATIONAL: Montreal, P. Q., Aug. 15-Indefinite.
NEILSON, MARIE (Rodney Banous, mgr.): Chi- cago, Ill., Sept. 6-Indefinite.
NEW CRITERION (Kilmet and Gassolo, mgrs.): Chicago, Ill., Aug. 14-Indefinite.
NEW THEATRE (Winthrop Ames, director): New York City Nov. 7-Indefinite.
NEW THEATRE (Frank Kewer, mgr.): Co- lumbus, O., Sept. 13-Indefinite.
NICKERSON BROTHERS: Independence, Kan., Oct. 10-Indefinite.
NORTH BROS. (North Bros., mgrs.): Topeka, Kan., Aug. 29-Indefinite.
NORTH BROS. (Frank North, mgrs.): Oklaho- ma City, Sept. 13-Indefinite.
OPERA HOUSE PLAYERS: Paterson, N. J.-Indefinite.
ORPHEUM PLAYERS (Grant Laferty, mgr.): Philadelphia, Pa.-Indefinite.
PARTELLO (W. A. Partello, mgr.): Calgary, Alta., Can.-Indefinite.
PAYSON (E. S. Lawrence, mgr.): Toledo, O., Aug. 23-Indefinite.
PAYTON (Corse Payton, mgr.): Hoboken, N. J., Aug. 23-Indefinite.
PAYTON'S BUNCH (Corse Payton, mgr.): Brook- lyn, N. Y., Sept. 13-Indefinite.
PAYTON'S LEE AVE.: Corse Payton, mgr.: Brooklyn, N. Y., Aug. 23-Indefinite.
PEOPLE'S: Flint, Mich., Sept. 5-Indefinite.
PEOPLE'S: Wm. W. Truesdale, mgr.: Cedar Rapids, Ia.-Indefinite.
PERUCHI, FRANK (C. D. Peruch, mgr.): Tampa, Fla.-Indefinite.
PLAINFIELD (Harry Brunell, mgr.): Plain- field, N. J., Sept. 5-Indefinite.
PHIOE, NICKERSON: Independence, Kan., Oct. 10-Indefinite.
PRINCESS: Des Moines, Ia., Aug. 23-Indefinite.
PRINCESS: Dayton, Ind.-Indefinite.
PRINGLE, DRILL: Boise City, Ida., Aug. 23-Indefinite.
ROBIN-DORNER (A. C. Dornier, mgr.): El- mira, N. Y., Oct. 8-Indefinite.
ROYAL PLAYERS (L. J. Rodriguez, mgr.): Dayton, O., Aug. 13-Indefinite.
RUSSELL-DREW: Seattle, Wash., Aug. 23-Indefinite.
SCHILLER PLAYERS (E. A. Schiller, mgr.): Savannah, Ga., Sept. 13-Indefinite.
SPENCER, EDNA MAY (Mary Gibbs Spencer, mgr.): Jersey City, N. J., Oct. 1-Indefinite.
STAMFORD: Stamford, Conn., Aug. 20-Indefinite.
TURNER, CLARA (W. F. Barry, mgr.): Phila- delphia, Pa.-Indefinite.
WOLFE, J. A. Wolfe, mgr.: Wichita, Kan.-Indefinite.
WOODWARD (O. D. Woodward, mgr.): Omaha, Neb., Aug. 27-Indefinite.
TRAVELING STOCK COMPANIES.
ALLEN (Jack Allen, mgr.): Waukegan, Ill., 14-19.
AVERY STRONG (Monte Thompson, mgr.): Ware, Mass., 14-19, Westbury, N. Y., 21-24.
BURLEY, LOUISE (Harry Hamilton, mgr.): Salem, Ore., 14-19, Lebanon 17-19, Oakland, Cal., 20-23.
CHASE-LISTER (G. F. Chase, mgr.): Waukegan, N. D., 14-19.
CHAUNCEY-KIFFER (Fred Chauncey, mgr.): Paterson, N. J., 14-19, Butler 21-24.
CHICAGO STOCK (Chas. H. Rosskam, mgr.): East Liverpool, O., 14-20, Meadville, Pa., 21-23.
CHOATE DRAMATIC (Harry Choate, mgr.): Leavenworth, Kan., 14-19, Carthage 21-23.
CULHANE'S COMEDIANS (W. E. Culhane, mgr.): Port Huron, Mich., 14-19, Fostoria 21-23.
CUTTER (Allen O. White, mgr.): Loganport, Ind., 7-19.
DE LAET, LEIGH (Monte Thompson, mgr.): Lancaster, Pa., 14-19.
DOWD, M. A. Reid, mgr.: Pawhuska, Okla., 14-19.

DODLEY (Frank Dodley, mgr.): Topeka, Miss., 14-19, Newville 17-19.
EARLE (L. A. Earle, mgr.): Pontiac, Mich., 14-19.
GEORGE, GLADYS (Joseph H. Banner, mgr.): Ashland, Ky., 14-19, Chillicothe, O., 21-23.
GORDON'S ASSOCIATE PLAYERS: Rock Island, Ill., 14-19.
GRAT WILKINSON: Clinton, Ia., 14-19.
HALL, DON C.: Ripon, Wis., 14-19, Fond du Lac 21-23.
HARVEY: Pittsfield, Ill., 14-19.
HENDERSON (W. J. and R. H. Henderson, mgrs.): Denison, Ia., 14-19.
HENDERSON, MAUDE (Jas. Parent, mgr.): Ft. Benton, Mont., 14-19.
HICKMAN-BERRY (Harry G. Libon, mgr.): Beloit, Wis., 14-19, Oshkosh 21-23.
KEITH (Cato S. Keith, mgr.): Norwalk, O., 14-19.
KELLY, SHERMAN: Austin, Minn., 14-19, Fairbairn 21-23.
KELLY, GLADYS (J. E. Balfour, mgr.): North Berwick, Me., 14-19, Ipswich, Mass., 17-19, So. Framingham 21-23.
LA PORTE, MAE (Joe McEwen, mgr.): Marion, Ind., 14-19.
LONG, FRANK E. (Frank E. Long, mgr.): Lake Linden, Mich., 14-19, Calumet 21-23.
LYCEUM COMEDY (Kemble and Sinclair's): Tipton, Ind., 14-19.
MAHER, PHIL (Leslie E. Smith, mgr.): Easton, Pa., 14-19, Carbondale 21-23.
MARSH, BROTHERS (Joe Marsh, mgr.): Gall, Cal., 14-19.
MOCK, SAD ALF: Stillwater, Minn., 14-19.
MORBY (Le Conte and Fletcher's): St. John, Kan., 14-19, Garden City 21-23.
MORRY STOK (No. 1; C. B. Callicotte, mgr.): Creston, Ia., 14-19.
MURRAY, JACKIE (Jas. J. Murray, mgr.): North Bay, Ont., 14-19, Cobalt 21-23.
OTT, PHIL, COMEDIANS: Burlington, Vt., 17-19, Pittsburg, N. Y., 21, 22, Saranac Lake 24, Watertown 25-26.
PICKETS, FOUR (Willis Pickett, mgr.): Charleston, W. Va., 14-19.
SHANNON BROTHERS (Harry Shannon, mgr.): Cambridge, O., 15, 19, Sistersville 24-26.
SPEARS, MALDWIN (Ray McDowell, mgr.): Columbus, Ind., 14-19, Alexandria 21-23.
SPENCER, THEATRE (Harry Spencer, mgr.): Pratt, Kan., 14-19, Englewood 17-19, Ashland 21-23, Colorado 24-25.
STANLEY, FORREST: Poughkeepsie, N. Y., 14-19, Danbury, Conn., 21-23.
TAYLOR, H. W. Taylor, mgr.: Pittston, Pa., 14-19, Norristown 21-23.
YALE (Monte Thompson, mgr.): Bath, Me., 14-19, Lewiston 17-19, Lawrence, Mass., 21-23, Haverhill 24-26.
OPERA AND MUSICAL COMEDY.
ABORN OPERA (Milton and Sargent Aborn, mgrs.): Memphis, Tenn., 14-19, Little Rock, Ark., 17, 18, Hot Springs 19, Silverport, La., 20, 21, Beaumont, Tex., 22, Galveston 23, 24, Houston 25-27.
ALLEN MUSICAL COMEDY (Bully Allen, mgr.): Ardmore, Okla., 14-19, Purcell 17-19.
ALMA, WHERE DO YOU LIVE? (Joseph M. Weber, mgr.): New York City Sept. 25-Indefinite.
ARCADIANS (Charles Frohman, mgr.): Hart- ford, Conn., 19, 17, New Haven 18, 19.
ARCADIANS (Charles Frohman, mgr.): Newark, N. J., 14-19.
ARMSTRONG MUSICAL COMEDY: Portland, Me.-Indefinite.
BECMAN OPERA (Theo. Quinlan, mgr.): Newcastle, Eng., 14-19, Leeds 21-23, Notting- ham 24-Dec. 3, Birmingham 25-19, Brighton 12-17.
BERNARD, SAM (Messrs. Shubert, mgrs.): New York City Sept. 23-Indefinite.
BEVANS OPERA: Los Angeles, Cal., Oct. 31-19.
BOHEMIAN GIRL (Milton and Sargent Aborn, mgrs.): Baltimore, Md., 14-19.
BOSTON COMEDY (H. Price Webber, mgr.): Kingston, Me., 15-17, Wren 21-23, Danforth 24.
BOSTON GRAND OPERA (Henry Russell, mgr.): Boston, Mass., Nov. 7-Indefinite.
CARILL, MARIE (Daniel V. Arthur, mgr.): New York City Oct. 8-Indefinite.
CAMERON, GRACE (C. H. Kerr, mgr.): Oberlin, Kan., 16, Norton 17, 18, Goodland 19, Orange Creek, Colo., 20, Colorado Springs 21, Longmont 22, Loveland 23, Ft. Collins 24, Greeley 25, Boulder 26, Leadville 27, 28.
CARLE, RICHARD (Francis and Lederer, mgrs.): Kansas City, Mo., 14-19, Omaha, Neb., 20-23.
CAT AND THE FIDDLE (Chas. A. Sellen, mgr.): Parkersburg, W. Va., 13, Ravensville, O., 19, Cambridge 21, Beloit 22, Steubenville 23, New Castle, Pa., 24, Sharon 25, Warren, O., 26.
CHICAGO GRAND OPERA: Chicago, Ill., Nov. 2-Indefinite.
CHOCOLATE SOLDIER (F. C. Whitney, mgr.): Chicago, Ill., Sept. 23-Indefinite.
CHOCOLATE SOLDIER (F. C. Whitney, mgr.): Boston, Mass., Oct. 17-Indefinite.
CHOCOLATE SOLDIER (F. C. Whitney, mgr.): London, Eng., Sept. 10-Indefinite.
COW AND THE MOON (Chas. A. Sellen, mgr.): Salida, Colo., 16, Pueblo 17, Ft. Collins 18, Boulder 19, Denver 20-23, Victor 27.
DANIEL, FRANK (G. B. Dillingham, mgr.): Chicago, Ill., 13-19.
DARF, DEVI (H. A. De Bala, mgr.): Pittsburg, N. Y., 16, Danvers 17, Saratoga Lake 18, Lake Placid 19.
DILL, MAX M.: San Francisco, Cal., Oct. 24-Indefinite.
DOLLAR PRINCESS (Charles Frohman, mgr.): St. Louis, Mo., 5-19.
DREMLER, MARIE (Law Fields, mgr.): New York City Aug. 11-Nov. 19.
FLIRTING PRINCESS (Mort H. Singer, mgr.): Toledo, O., 17-19, Detroit, Mich., 20-23, Port Huron 27.
FLORENCE, MAX, MUSICAL COMEDY: Salt Lake City, U., Oct. 13-Indefinite.
FLOWER OF THE RANCH (Le Conte, Fletcher and Wade, props.): Newton, Ia., 18, Okla- hoosa 17, Knoxville 18, Perry 19, Des Moines 20, Grinnell 21, Boone 22, Ames 23, Waterloo 24, Washington 25, Mt. Pleasant 26, Spring- ton 27.
FOLLIES OF 1910 (Flores Siegfeld, mgr.): Pittsburgh, Pa., 14-19, Philadelphia 20-23.
FRENCH OPERA (Julius Laroche, mgr.): New Orleans, La., Nov. 23-Indefinite.
GENIE, ADRIEN (Klaw and Erlanger, mgrs.): New York City Nov. 7-Indefinite.
GIRL OF MY DREAMS (Joe M. Galton, mgr.): Cleveland, O., 14-19.
GLASER, LULU (Messrs. Shubert, mgrs.): Pitts- burgh, Pa., 14-19, New York City Nov. 21-Indefinite.
GODDESS OF LIBERTY (Mort H. Singer, mgr.): Cheyenne, Wyo., 15, Greeley, Colo., 17, Boulder 18, Colorado Springs 19, Victor 20, Pueblo 21, Trinidad 22, Amarillo, Tex., 23, Wichita Falls 24, Dallas 25, 26.
GOLDEN GIRL (Mort H. Singer, mgr.): De- buque, Ia., 14.
GRAND OPERA: Montreal, P. Q., Oct. 31-Indefinite.



Stand by
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and your
teeth will
stand by you.

HAVE THE FLUTE PLAYER (Oscar Hammerstein, mgr.): New York city Sept. 20—Indefinite.
HAPPY HOOLIGAN (Gus Hill, mgr.): St. Louis, Mo., 14-19, Chicago, Ill., 21-26.
HARTMAN, FERRIS (Los Angeles, Cal., Oct. 10—Indefinite.
HONEYMOON TRAIL (Fitzgerald and Kelly, mgrs.): Fremont, Neb., 18, Norfolk 17, Chicago, Ill., 18, La Mar 18, Sioux Falls, S. D., 20, Mitchell 21, Vermillion 22, Sioux City, Ia., 23, Ft. Dodge 24, Okla. 25, Grinnell 26, Marshalltown 27.
IN PANAMA (Al. Rich Production Co.): Knoxville, Tenn., 14-19, Chattanooga 20-26.
INTERNATIONAL CUP, BALLET OF NIAGARA AND THE BATHQUARTS (Messrs. Shubert, mgrs.): New York city Sept. 3—Indefinite.
ISLE OF SPICE (F. A. Wade, prop.): Bryan, Tex., 16, Brenham 17, Bay City 18, Houston 19, Galveston 20, Elgin 21, Temple 22, Taylor 23, Austin 24, Waco 25, Marlin 26.
JANIS ELAIN (Chas. Dillingham, mgr.): Philadelphia, Pa., Oct. 31-Nov. 19.
JILL RACHELSON (Low Fields, mgr.): St. Louis, Mo., 13-26.
JUST OUT OF COLLEGE (Bohner and Campbell, mgrs.): Columbia, Mo., 16, Carrollton 17, Leavenworth 18, Chillicothe 19, St. Joseph 20, Ft. Paul City, Neb., 22, Lincoln 23, Sioux City, Ia., 24, Yankton, S. D., 25, Mitchell 26, Sioux Falls 27.
JUVENILE BOSTONIANS (E. E. Lang, mgr.): Jacksonville, Can., 15-17, Hanley 18, Davidson 19, Moore 20, New Orleans 21, Baton Rouge 22, Warren 23, Youngstown 24, Cleveland 25, Detroit 26.
KATIE DID (Jos. M. Galles, mgr.): Baltimore, Md., 21-26.
KATHERINE LARSEN MUSICAL COMEDY (E. Frasse, prop.): Waterville, Me., 14-18, Augusta 19, Bangor 20, Madison, Wis., 21-26.
KELLY HARRY (Aronson and Werba, mgrs.): Philadelphia, Pa., 31-Nov. 26.
LOWER BERTS 18: Chicago, Ill., Oct. 10—Indefinite.
MADAME SHERRY (Frasse, Lederer and Woods, prop.): Rochester, N. Y., 23, 24, Ft. Wayne 25, Madison, Wis., 26.
MADAME SHERRY (Woods, Frasse and Lederer, mgrs.): New York city Aug. 30—Indefinite.
MADAME TROUBADOUR (Messrs. Shubert, mgrs.): New York city Oct. 10—Indefinite.
MADONNA (O. B. Dillingham, mgr.): Brooklyn, N. Y., 14-19, New York city 21-26.
McFADDEN'S PLATS (Barton and Wiswell, mgrs.): Columbia, O., 14-16, Dayton 17-19, Detroit 20-26.
MERRY WIDOW (Eastern: Henry W. Savage, mgr.): Montreal, P. Q., 14-19, Toronto, Ont., 21-26.
MERRY WIDOW (Southern: Henry W. Savage, mgr.): Ft. Wayne, Ind., 16, Huntington 17, Astoria 18, Marion 19, Lima, O., 21, Marion 22, Akron 23, Elroy 24, Warren 25, Youngstown 26.
METROPOLITAN OPERA (Metropolitan Opera Co., mgrs.): New York city Nov. 14—Indefinite.
METROPOLITAN OPERA (Metropolitan Opera Co., mgrs.): Brooklyn, N. Y., Nov. 10—Indefinite.
MIDNIGHT SONS (Low Fields, mgr.): Wilkes-Barre, Pa., 17, Allentown 18, Reading 21, Scranton 22, 24.
MIRADO (Messrs. Shubert, mgrs.): Detroit, Mich., 14-16, Buffalo, N. Y., 17-19.
MILLIONAIRE KID (Kilroy and Britton, mgrs.): St. Joseph, Mo., 15-16, Omaha, Neb., 20-21, Des Moines, Ia., 24-26.
MISS NORDY FROM STARLAND (Will A. Singer, mgr.): Iowa Falls, Ia., 16, Mason City 17, Albert Lea, Minn., 18, Winona 19, La Crosse, Wis., 20, Rochester, Minn., 21, Belvidere, Ill., 22, Dixon 23, Davenport, Ia., 24, Waterville, Me., 25, La Haye 27.
MONTGOMERY AND STONE (O. B. Dillingham, mgr.): Boston, Mass., Nov. 14—Indefinite.
MYORE VICTOR (Frasse and Lederer, prop.): Baltimore, Md., 21-26.
MULLEN SISTERS' MUSICAL COMEDY (Midway Cox, mgr.): Vancouver, B. C.—Indefinite.

MY CINDERELLA GIRL (C. J. Delamater, mgr.): Iowa City, Ia., 16, Grinnell 17, Oregon 18, Nebraska City, Neb., 19, St. Joseph, Mo., 20, 21, Topeka, Kan., 22, Emporia 23, Wichita 24, Joplin, Mo., 25, Pittsburg, Kan., 26.
MY WIFE'S FAMILY (W. L. Stewart, mgr.): Wetaskiwan, Can., 16, Lacombe 17, Stoller 18, Red Deer 19, Calgary 21-23.
NAUGHTY MARIETTA (Oscar Hammerstein, mgr.): New York city Nov. 7—Indefinite.
NEWLYWEDS AND THEIR BABY: St. Louis, Mo., 1-19.
NEW YORK HIPPODROME SHOW: Philadelphia, Pa., 20-Nov. 26.
OUR MISS GIBBS (Charles Frohman, mgr.): Chicago, Ill., Nov. 14—Indefinite.
POWELL AND COHAN'S MUSICAL COMEDY (Central: Union City, Ind., 14-19, Marion 21-23.
PRINCE OF PILSEN (Henry W. Savage, mgr.): Astoria, Ore., 16, Portland 17-19, Tacoma, Wash., 20, 21, Victoria, B. C., 22, Vancouver 23, 24, Bellingham, Wash., 25, Everett 26.
RED MILL (M. B. Emery, mgr.): Grand Rapids, Mich., 17-19.
RING, BLANQUE (Low Fields, mgr.): Brooklyn, N. Y., 14-19, Providence, R. I., 21-26.
SCHOOL DAYS (Stair and Havlin, mgrs.): Atlanta, Ga., 14-19, Birmingham, Ala., 21-24.
SHERMAN OPERA (Joseph Sherman, mgr.): Columbus, O., 14-19.
SHERMAN MUSICAL COMEDY (E. A. Wolf, mgr.): Calgary, Can., 10-Nov. 19.
SIDNEY GEORGE (E. D. Stair, mgr.): Nashville, Tenn., 14-19, Memphis 20-26.
SMART SET (Barton and Wiswell, mgrs.): Syracuse, N. Y., 14-19, Rochester 17-19, Erie, Pa., 20, Sharon 22, Youngstown, O., 24, 25, Mansfield 26.
SMART SET (Southern: Barton and Wiswell, mgrs.): Minnesota, Tex., 16, Terrell 17, Sulphur Springs 18, Denison 19, Sherman 21, SOUL KISS (Mistralist Bros., mgrs.): Philadelphia, Pa., 14-19.
SUMMER WIDOWERS (Low Fields, mgr.): Brooklyn, N. Y., 14-19.
SUPERBIA (Edwin Warner, mgr.): St. Paul, Minn., 15-19, Minneapolis 20-26.
SWEETEST GIRL IN PARIS (Harry Ashin, mgr.): Chicago, Ill., Aug. 22—Indefinite.
THREE MEN NOT BOSS (Adolf Phillip, mgr.): New York city Sept. 1—Indefinite.
THREE TWINS (Jos. M. Galles, mgr.): Washington, D. C., 14-19.
TIME, THE PLACE AND THE GIRL (Eastern: Wm. Cranston, mgr.): Brownsville, Pa., 16, Morgantown, W. Va., 17, Fairmont 18, Clarksburg 19.
TIME, THE PLACE AND THE GIRL (Western: L. H. Willard, mgr.): Salt Lake City, U. S., 14-19.
TWO AMERICANS ABROAD (Eastern: Robt. H. Harris, mgr.): Delaware, O., 16, Mechanicsburg 17, Wilmington 18, Sabina 19, Circleville 21, Chillicothe 22, Wellston 23, Ironton 24, Ashland, Ky., 25, Huntington, W. Va., 26.
TWO AMERICANS ABROAD (Western: Robt. H. Harris, mgr.): Dugger, Ind., 16, Bloomfield 17, Mitchell 18, Paul 19, Huntingburg 21, Princeton 22, Vincennes 23, Bridgeport, Ill., 24, Lawrenceville 25, Mt. Carmel 26.
TWO MEN AND A GIRL (Messrs. Shubert, mgrs.): Glens Falls, N. Y., 17, Troy 18, Havana, Cuba, 19, Boston, Mass., 21-26.
WARD AND VORLES (E. D. Stair, mgr.): Omaha, Neb., 15-19, Chicago, Ill., 20-26.
WIDOW PERKINS (F. J. Greber, mgr.): Sidney, Neb., 17, Bridgeport 18, Alliance 19, Crawford 20, Chadron 21, Sturgis, S. D., 22, Spearhead 23, Lead 24, Belle Fourche 25, Rapid City 26.
WREATH OF WISLUND (Harry Scott, mgr.): Claremore, Okla., 16, Sapulpa 17, Tulsa 18, Perry 19, Paul 20, Mt. Reno 21, Guthrie 22, Muskogee 23, McAlester 24, Sherman, Tex., 25, Denison 26.
WOODRUFF, HENRY (Stewart Lithgow, mgr.): Kansas City, Mo., 15-19, Sedalia 20, Topeka, Kan., 21, St. Joseph, Mo., 22, Leavenworth, Kan., 23, Lincoln, Neb., 24, Norfolk 25, Sioux City, Ia., 26, 27.

MINISTERS

COBURN'S J. A.: Madison, Ga., 16, Athens 17, Abbeville, S. C., 18, Windsor, Ga., 19.
DOWN IN DIXIE (Barton and Wiswell, mgrs.): Shreveport, La., 18, Texarkana, Ark., 19.
DUMONT'S MINISTERS: Philadelphia, Pa., Aug. 20—Indefinite.
FIELD'S J. G.: Little Rock, Ark., 16, Pine Bluff 17, Jackson, Tenn., 18, Cairo, Ill., 19.
FOX'S LONG STAY (Roy E. Fox, mgr.): Bastrop, Tex., 14-18, Smithville 17-19, Lockhart 21-23, La Grange 24-26.
GEORGIA TROUBADOUR (William McCabe, mgr.): Wilkesville, Kan., 16, Edgerton 17, Kansas City, Mo., 18-20, Pleasant Hill 21, 22, Knoblocher 23, Sedalia 24, 25.
RICHARD AND PRINGLES: Garden City, Kan., 16, Holly, Colo., 17, Lamar 18, Las Animas 19, Rocky Ford 21, Trinidad 22, Hatten, N. Mex., 23, Dawson 24, Las Vegas 25, Santa Fe 26.
VOGEL'S J. John W. Vogel, mgr.: Henderson, N. C., 16, Durham 17, Raleigh 18, Rocky Mount 19.

BULETINQUE

AL REEVES' BEAUTY SHOW (H. N. Homan, mgr.): St. Louis, Mo., 15-18, Kansas City 20-22.
AMERICANS (Teddy Symonds, mgr.): Buffalo, N. Y., 14-19, Toronto, Ont., 21-26.
BEAUTY TRUST (H. W. Thompson, mgr.): Philadelphia, Pa., 14-19, Brooklyn, N. Y., 21-26.
BEHMAN SHOW (Jack Singer, mgr.): Milwaukee, Wis., 15-19, Chicago, Ill., 20-26.
BIG BANNER (Frank Livingston, mgr.): Omaha, Neb., 15-19, Minneapolis, Minn., 20-26.
BIG REVIEW (Henry F. Dixon, mgr.): Cincinnati, O., 15-19, Chicago, Ill., 20-26.
BOHEMIANS (Al. Lubin, mgr.): Minneapolis, Minn., 19-19, St. Paul 20-26.
BON TON: Boston, Mass., 14-19, New York city 21-26.
BOWERY (E. Dick Rider, mgr.): Schenectady, N. Y., 14-18, Albany 17-19, Boston, Mass., 21-26.

BRIGADIERS (Louis Stark, mgr.): New York city 12-26.
BROADWAY GAIETY GIRLS (Louis Oberwieser, mgr.): Brooklyn, N. Y., 15-26.
CENTURY GIRLS (Jack Faust, mgr.): Philadelphia, Pa., 14-19, Washington, D. C., 21-26.
CHERRY BLOSSOMS (Chas. F. Edwards, mgr.): St. Joseph, Mo., 17-19, Kansas City 20-26.
COLLAGE GIRLS (Max Spiegel, mgr.): Detroit, Mich., 15-19, Toronto, Ont., 21-26.
COLUMBIA (Frank Logan, mgr.): Toronto, Ont., 14-19, Buffalo, N. Y., 21-26.
COZY CORNER GIRLS (Sam Robinson, mgr.): St. Paul, Minn., 15-19, St. Joseph, Mo., 24-26.
CRACKERJACKS (Harry Leoni, mgr.): New York city 14-19, Philadelphia, Pa., 21-26.
DAINTY DUCHESSES: Buffalo, N. Y., 14-19, Rochester 21-26.
DREAMLAND (Harry Grodz, mgr.): Brooklyn, N. Y., 6-19, New York city 21-Dec. 3.
DUCKINGS (Frank Calder, mgr.): Boston, Mass., 14-19.
FADS AND FOLLIES (Chas. B. Arnold, mgr.): Hoboken, N. J., 14-19, New York city 21-Dec. 10.
FOLLIES OF NEW YORK AND PARIS (E. M. Rosenthal, mgr.): Providence, R. I., 14-19, Boston, Mass., 21-26.
FOLLIES OF THE DAY (Barney Gerard, mgr.): Wilkes-Barre, Pa., 14-19, Scranton 17-19.
GINGER GIRLS (Lou Hartig, mgr.): New York city 14-Dec. 3.
GIRLS FROM DIXIE (Joseph Leavitt, mgr.): Paterson, N. J., 14-19, Jersey City 17-19, Scranton, Pa., 21-26, Wilkes-Barre 24-26.
GIRLS FROM HAPPYLAND (E. W. Chapman, mgr.): New York city 14-19, Philadelphia, Pa., 21-26.
GOLDEN CROOK (James Fallon, mgr.): Brooklyn, N. Y., 14-19, Newark, N. J., 21-26.
HARTING'S BIG SHOW: Philadelphia, Pa., 14-19, Baltimore, Md., 21-26.
IMPERIALS (Sam Williams, mgr.): Milwaukee, Wis., 15-19, Minneapolis, Minn., 20-26.
IRWIN'S BIG SHOW (Archie Bennett, mgr.): New York city 31-Nov. 19, Providence, R. I., 20-26.
JARDIN DE PARIS GIRLS (Will Boehm, mgr.): Louisville, Ky., 13-19, Cincinnati, O., 20-26.
JERSEY LILIES (James Cooper, mgr.): Chicago, Ill., 15-19, Cincinnati, O., 20-26.
JOLLY GIRLS (J. S. Patton, mgr.): Washington, D. C., 14-19, Baltimore, Md., 21-26.
KENTUCKY BELLES (O. E. Foreman, mgr.): Kansas City, Mo., 15-19, St. Louis 20-26, East St. Louis, Ill., 27.
KNOCKHOCKER (Louis Robis, mgr.): Louisville, Ky., 13-19, St. Louis, Mo., 20-26.
LADY BUCKANERS (M. Strang, mgr.): Harrisburg, Pa., 16, Altoona 17, Johnstown 18, Pittsburgh 20-26.
LOVE MAKERS (Sam Howe, mgr.): Toledo, O., 15-19, Chicago, Ill., 20-26.
MARSHES (Fred Irwin, mgr.): New York city 7-26.
MARATHON GIRLS (Phil Sheridan, mgr.): Washington, D. C., 14-19, Pittsburgh, Pa., 21-26.
MERRY MAIDENS (Edward Shafer, mgr.): New York city 14-19, Paterson, N. J., 21-26, Jersey City 24-26.
MERRY WHIRL (Louis Epstein, mgr.): Brooklyn, N. Y., 21-Dec. 3.
MIDNIGHT MAIDENS (Gus Hill, mgr.): Minneapolis, Minn., 15-19, Milwaukee, Wis., 20-26.
MISS NEW YORK JR. (Wm. Fennecy, mgr.): St. Louis, Mo., 15-19, Mt. St. Louis, Ill., 20, Indianapolis, Ind., 21-26.
MOULIN ROUGE (Marcelle Jacobs, mgr.): Toronto, Ont., 14-19, Montreal, P. Q., 21-26.
PANORAMA WIDOWS (Weber and Bush, mgrs.): Baltimore, Md., 14-19, Washington, D. C., 21-26.
PASSING PARADE (Clarence Burdick, mgr.): Indianapolis, Ind., 14-19, Louisville, Ky., 20-26.
PAT WHITE'S GAIETY GIRLS (Walter Greaves, mgr.): Chicago, Ill., 15-19, Milwaukee, Wis., 20-26.
PENNANT WINNERS (Rob Mills, mgr.): Jersey City, N. J., 14-19, Paterson 17-19, Wilkes-Barre, Pa., 21-26, Scranton 24-26.
QUEEN OF BOHEMIA (Max Spiegel, mgr.): Newark, N. J., 14-19, Hoboken 21-26.
QUEEN OF THE JARDIN DE PARIS (Jos. Howard, mgr.): Boston, Mass., 14-19, Albany, N. Y., 21-26, Schenectady 24-26.
RECTOR GIRLS (Morris Weinstein, mgr.): Baltimore, Md., 14-19, Allentown, Pa., 21, Reading 22, Harrisburg 23, Altoona 24, Johnstown 25.
BENTLEY-SANTLEY (J. B. Early, mgr.): Brooklyn, N. Y., 14-19, New York city 21-26.
ROBINSON'S CRUSOE GIRLS (Chas. Robinson, mgr.): Cleveland, O., 14-19, Toledo 20-26.
HOLLICKERS (Alex. Gorman, mgr.): New York city 7-19, Newark, N. J., 21-26.
ROSE HYDRANT (Wm. Drev, mgr.): Chicago, Ill., 15-19, Detroit, Mich., 20-26.
RUNAWAY GIRLS (Peter & Clark, mgr.): Kansas City, Mo., 15-19, Omaha, Neb., 20-26.
SAM T. JACKS (Geo. T. Smith, mgr.): Pittsburgh, Pa., 14-19, Cleveland, O., 21-26.
SERENADES (Geo. Armstrong, mgr.): Albany, N. Y., 14-19, Schenectady 17-19, Brooklyn 21-26.
STAR AND GARTER (Frank Wisberg, mgr.): Pittsburgh, Pa., 14-19, Cleveland, O., 20-26.
STAR SHOW GIRLS (John T. Baker, mgr.): Chicago, Ill., 15-19, Detroit, Mich., 20-26.
TIGER LILIES (Wm. Drev, mgr.): Scranton, Pa., 14-19, Wilkes-Barre 17-19, Philadelphia 21-26.
TROCADEROS (Chas. H. Waldron, mgr.): Cincinnati, O., 15-19, Louisville, Ky., 20-26.
VANITY FAIR (Gus Hill, mgr.): Rochester, N. Y., 14-19, Schenectady 21-26, Albany 24-26.
WASHINGTON SOCIETY GIRLS (Loz Watson, mgr.): Cleveland, O., 14-19, Chicago, Ill., 20-26.
WATSON'S (W. B. Watson, mgr.): Newark, N. J., 14-19, New York city 21-26.
WIFE GUY (Edmund Hayes, mgr.): Montreal, P. Q., 14-19, Boston, Mass., 21-Dec. 3.
WORLD OF PLEASURES (Gordon and North, mgrs.): Detroit, Mich., 15-19, Buffalo, N. Y., 21-26.
YANKER DOODLE GIRLS (Rol. Myers, mgr.): Boston, Mass., 7-19, Jersey City, N. J., 21-26, Paterson 24-26.

RANDS

THOMAS, THEODORE (Frederick Stock, director): Cleveland, O., 16.
WINNINGER BROS.' MARINE: Wausau, Wis.—Indefinite.
CIRCUSES
BARNER, AL. G.: Lemore, Cal., 16, Visalia 17, Porterville 18, Bakersfield 19-20, Fresno 21, Los Angeles 22-25.
BUFFALO BILL-PAVNER HILL (Gordon W. Little, mgr.): Texarkana, Ark., 16, Camden 17, Pine Bluff 18, Little Rock 19.
GRNTHY BROTHERS: New Orleans, La., 15-19.

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ROBINSON'S: Macon, Ark., 16, Leola 17, Junction City 18.
SUN BROTHERS: Bogalusa, La., 16, Columbia 17.

MISCELLANEOUS
BARNUM RAFFLES SENSATION (H. O. Barnum, mgr.): Negaunee, Mich., 15-19, Appleton, Wis., 20-26.
BONOL-HIGHNOB: Brooklyn, N. Y., 17.
DODD FISH SHOW: Macon, Ga., 18, Coleman 17, Ballinger 18, Goldsboro 19.
ELMWOOD: Boston, Mass., 15, 19, New York city 20, 21, Brooklyn, N. Y., 22, Boston, Mass., 23, 26.
FLORALEY QUARTETTE: Washington, D. C., 18.
HOFMAN, JORE: Philadelphia, Pa., 23.
HOLMES, BURTON: Philadelphia, Pa., 23, 18, 19, Pittsburgh 22, Philadelphia 25, 26.
JONELL, MME.: Boston, Mass., 22.
KNEISER QUARTETTE: Chicago, Ill., 20.
LITCHFIELD, NEIL, TRIO: Prestonburg, Ky., 16, Cringville 17, Danville 22, Lawrenceburg 23, Madisonville 24.
MACMILLAN, FRANCIS (Adella Prentiss Hughes, mgr.): Cleveland, O., 24.
NORWOODS, HYPNOTISTS (M. H. Norwood, mgr.): De Soto, Mo., 14-19.
POWERS, BENNINGTON, Vt., 13-18, Rutland 17-19, St. Johnsbury 20-26.
RAYMOND, THE GREAT: London, Eng., Oct. 31—Indefinite.
THURTY, ELLEN: New Haven, Conn., 16.
THURSTON, HOWARD: Toronto, Ont., 14-19, Cleveland, O., 20-26.

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THE MOTION PICTURE FIELD

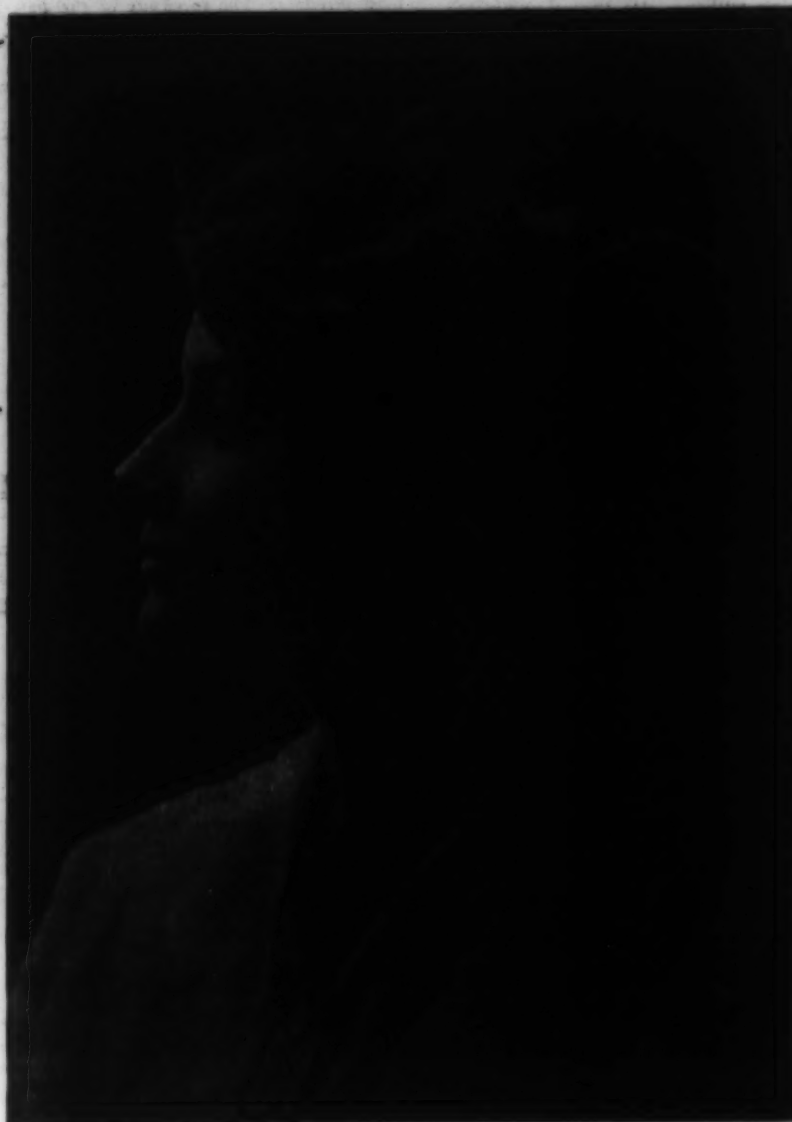
"SPECTATOR'S" COMMENTS.

It is probably true that pictures alone do not furnish an ideal entertainment programme. There must be rest for the eye and variety for the mind. The question of what this between-picture entertainment shall consist of is the one upon which managers disagree. The vapid illustrated songs having proven a failure in so many theatres, there has been an increasing tendency to fill in with vaudeville acts, necessarily cheap and low grade, but for the time being a break in the monotony. It is not, however, conceivable that the cheap vaudeville will very long survive on its present basis. It must improve to hold its place even in picture shows, or else give way to some other forms of entertainment. There are too many intelligent people among the patrons of picture houses to very long tolerate the class of vaudeville that is being generally offered to them in motion picture theatres, and managers will eventually find this out. Their eyes will open when opposition managers have taken their business from them by providing programmes that please the discriminating public.

Straws that show which way the wind is blowing are found here and there through the country—picture theatres that have novel and attractive programmes that appeal to all classes—the cultured and the uncultured. One of these theatres, Keith's Bijou in Boston, has already been mentioned in these columns as a model picture house, and there are others in the Middle States and the West, although, and to relate, there are none in New York that can be held up as bright examples.

But while vaudeville is being resorted to by so many managers, who are apparently groping in the dark for the right thing to accompany the pictures, there should be care taken not to go too far in the other direction. The pictures, after all, are the main essentials of the entertainment. It was the pictures on which nearly all these managers built up their business, and the other forms of amusement, which they add for variety, are merely the accessories. Forgetting this fact, many managers who add vaudeville, commence at once to slight and slur the picture part of their programmes. If it becomes necessary to shorten the show it is nearly always the pictures that suffer; they are run at racing speed or else cut out altogether. It never seems to occur to the manager to cut out or cut down the poorest of his vaudeville numbers, no matter how much of a torture the particular vaudeville turn may be to many of his patrons who came primarily to see the pictures. Since the vaudeville is costing him more than the pictures he assumes that he must get the worth of his money by making the poor devils work.

From a comprehensive article in the *San Francisco Chronicle* on the subject of municipal censorship of motion pictures, it is learned that during the first eight months of the censors' work, viewing an average of 800 film subjects per month, or about 2400 subjects in all, there were only forty-nine "views" condemned. This is an average of about two in a hundred and included old pictures as well as new ones. Indeed, according to the account referred to, the condemnations must have been largely old films or those not submitted to the National Censorship board in New York, for special credit is given by the writer to the New York board for the results of



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Mary Fuller, who is one of the leading ladies in the Vitagraph Stock Company, has remarkable ability in emotional and dramatic leads. She played the leading part in Texas, the lead with Eugene Ormond Stock in Toledo, Ohio, and made a pronounced hit as Mennie with Thomas

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its influence on the film production of the country.

In fact, too much credit is given, although the Spectator does not want to be considered as belittling the work of this excellent committee. According to the *Chronicle* writer, motion picture shows in New York were down to the limit of indecency only two years ago—"so scandalous," to quote the *Chronicle*, "that suddenly the Mayor closed every one in the city." "Then entered the People's Institute," to quote further, followed by the National Board of Censorship, after which motion pictures took on a new and higher tone. How wide all this is of the truth everybody in the picture business knows. The closing of the motion picture theatres by Mayor McClellan was a complication connected with Sunday opening. While the shows were not so well conducted as they are to-day nor the pictures so well acted, there was nothing scandalous about them, and they were steadily improving in tone and quality. They have continued to improve ever since and will keep right on improving regardless of crusades, censors and other outside influences, excepting the all important influence of the great public.

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A NUMBER OF MOTION PICTURES NEAR TO THE MERIT LIST.

"Willful Peggy" is Now Leading—Many Others Have Received Several Votes Each, but Hundreds of Votes Are Scattered—Questions of Voters Answered.

It has been decided to make twenty-five votes necessary to qualify a film subject for the Merit List. This number is not so high that reaching the list will be too difficult and yet it is enough to insure a fair consensus of opinion from Merit readers. Up to this time no film has received the required number of votes, although several are well on the way. It is interesting to note that the picture that now leads all others by a considerable margin is *Willful Peggy*, which was produced by the Biograph company Aug. 25. The popularity which this picture appears to enjoy is a strong indication to film makers that dainty comedy is highly appreciated. Other films which have received five or more votes and may thus be said to be active candidates are as follows: All on Account of the Milk (Bio.), Auld Robin Gray (Vita.), Armorer's Daughter (Reliance), Adventurers (Essanay), Broken Doll (Bio.), Big Scoop (Edison), Cleopatra (Pathe), Call to Arms (Bio.), Castaways (Kalem), Cheyenne Brave (Pathe), Colonial Belle (Kalem), Drink (Pathe), District Attorney (Lubin), Elektra (Vita.), Footlight or Farm (Edison), Face at the Window (Bio.), Flash of Light (Bio.), Fall of Babylon (Gaumont), Garden of Fate (Imp.), Honor of His Family (Bio.), House with Closed Shutters (Bio.), House of Seven Gables (Edison), Interrupted Honeymoon (Essanay), Little School Teacher (Bio.), Last of the Saxons (Vita.), Love Ye One Another (Pathe), Love Among the Ruins (Bio.), Mearns' Last Requiem (Gau.), Massapa (Reliance), More Than His Duty (Edison), Mohawk's Way (Bio.), Mario's Swan Song (Vita.), Nellie's Farm (Vita.), Newlyweds (Bio.), Napoleon (Pathe), Over the Garden Wall (Vita.), Pippa Passes (Bio.), Rose O'Malley Town (Bio.), Rose Leaves (Vita.), Ramona (Bio.), Shepherd and Maid (Gau.), Thomas a Becket (Vita.), The Three of Them (Vita.), To Save Her Soul (Bio.), Unchanging Sea (Bio.), Uncle Tom's Cabin (Vita.), With Bridges Burned (Edison).

The balance of the votes that have thus far been cast are divided among about three hundred different film subjects, many of the films having only one vote, but many others having two, three and four votes each.

Among the votes sent in during the past week are some that do not conform with the conditions named in the coupons and hence are not counted. All votes accompanied by coupons of the date of Nov. 9 or later must be signed by the proper name and address of the voter.

One voter, H. W. Benson, of Bridgeport, Conn., writes to inquire if the new conditions mean "that no two lists may be sent under the same cover even if the date of the coupons be different, or is it meant that two coupons of the same date will be accepted?" Mr. Benson is referred to the amended coupon, which states: "As many of ten picture subjects may be sent in at one time as there are coupons to accompany them, provided that no film name shall appear more than once in said lists." The object of this provision was explained last week—to prevent any possible padding of the vote by interested persons, who might buy up quantities of this Mirror, cut out the coupons and vote them for identical lists.

Another voter, Jennie Parks, of Chicago, writes to ask if she may cast votes for films that others have voted for. Indeed she may, and, in fact, that is precisely what she is expected to do if she thinks the

(Continued on page 33.)

DRAMATIC MIRROR'S MOTION PICTURE MERIT LIST

Nov. 16—COUPON—1910

Name ten motion picture subjects that you think should go in THE MIRROR'S Motion Picture Merit List, and mail, with this coupon, to DRAMATIC MIRROR, Motion Picture Editor, 121 W. 43d Street, New York City. Your votes will be recorded and counted in making up the MOTION PICTURE MERIT LIST, which will be published from time to time in THE MIRROR. No votes counted unless accompanied by this coupon, but as many lists of ten picture subjects may be sent in at one time as there are coupons to accompany them, provided that no film name shall appear more than once in said lists voted at one time, and provided further that all votes cast by members or employees of film manufacturing or importing companies are subject to rejection.

In making out lists, give titles of the pictures and names of makers if possible and sign your vote with your correct name and address. Any pictures, old or new, licensed or independent, may be included.

CUT OUT THIS COUPON AND MAIL WITH LIST AS STATED ABOVE

Reviews of Licensed Films

Abraham Lincoln's Clemency (Pathe, Nov. 5).—The strong story on which this allegorical film is founded has been used before in two or three films, but that was a year or two ago, before motion pictures had developed to the point reached at the present time. The narration is, therefore, new to many picture patrons, and is as well done in this instance that it is welcome on that account alone. A Union soldier on sentry duty falls asleep and is arrested, tried and convicted, and sentenced to be shot. His mother appeals to President Lincoln, who is so moved by her letter that he hurries in a coach to the scene of the execution and pardons the man, who later dies honorably fighting for the flag. The allegorical touches that are given to the film are introduced with dignity and close with a scene showing Lincoln extending the hand of peace to the North and South. One particular that should not go unnoticed was the excess of stars in the film. School children are too familiar with the practice of adding a new star for each new state not to notice that the flag was not of the period of the Civil War.

The Fishing Smack (Gaumont, Nov. 5).—This story is splendidly acted; it might be taken directly from life, at least as far as some of the scenes are concerned, particularly those showing the attack of disease suffered by the old fisherman. His loved one, his smack, so much that he would sell it, even when taken ill. But his daughter sold it after the doctor told her that her father must die. They were out of food and money, and she parted with the boat as a last resort. Then the father grew better, and wandered down to the water where he found that the name on the boat had been changed; the boat was no longer his. His grief was so great that the new owner proposed a partnership, which proved satisfactory to both father and daughter, since she and the younger man had been developing a love affair in the meantime.

A Westerner's Way (Essanay, Nov. 5).—A wonderful place it is out West—the motion picture West. They certainly do things in a fashion which we never dream of here in New York. Every one is suggestive; every crime is black; every virtue is white, and the curious combinations that come in one character make startling men. The sheriff knew by intuition just where to find the robber, and he captured the dangerous criminal without a struggle. The sheriff also was an inveterate gambler, and lost at the table all the loot which he took from his captive. The robber, meanwhile, released on parole, went to bed. Later he stole the booty from the lucky gambler and returned it to the sheriff with a chivalry that makes one gasp. Naturally, the sheriff set the noble villain free, not to be outdone in civility. It is a clever enough story, but the details give it no verisimilitude as it is presented in this film.

In the Mountains of Kentucky (Vitaphone, Nov. 5).—Although the narrative is melodramatic, the acting in this film is good enough to hold the spectator's attention, and the scenery has enough local color to add to the effectiveness. It is almost to imagine a husband of such blackguardly propensities as this Kentucky moonshiner, especially when his wife was so pretty. He evidently considered the misadventures and sophisticated cousin more interesting. The cousin certainly made things interesting for him when he foolishly let his wife see how much he cared for the visitor. She betrayed him and his still to the police. When he returned from prison a year later with the intention of brainning his wife, she presented him with a son and heir, who healed the dissension. The film is unusually attractive, despite its melodrama, up to the release from prison, largely through the efforts of the two women. The men do not appear to much advantage, but both of the actresses drew clearly lined characters, unrelieved in coloring perhaps, but intelligible.

The Bachelor (Selig, Nov. 7).—Only one character appears in this comic scene. He is a bachelor, and we see him going through the operation of sewing a button on his trousers—or rather trying to sew it on, as he eventually resorts to a safety pin. There is some exaggeration of expression, but not to a disagreeable extent, and the film proves decidedly amusing.

The Lady Barber (Selig, Nov. 7).—The good wives of the country town where the disquieting lady barber located her shop, found a clever way in this film to get rid of the troublesome innovation. Their husbands were flocking to the new barber shop, where the enterprising proprietress was obliged to hire female assistants, while the man barber of the town was starving, although he had made a brave but futile attempt to ring in his unattractive wife as a counter lure to retain his trade. The wives came to his rescue. They induced him to open a hair dressing shop with smiling young men to do the honors and then they flocked to the new place in crowds. This was enough for the husbands, who were not slow to see the point and deserted the lady barbers. The air of sincerity with which the farcical episode is carried out adds to the humorous effect.

Max in a Dilemma (Pathe, Nov. 7).—There is more than the usual wit and cleverness in the plot of this Max Linder farce, played with this comedian's usual grace. Having been denied the girl of his choice because he is too poor to support her, he determines on suicide, and, lacking courage to shoot or stab himself, he hires a burglar

to do the job before midnight. But his plans are suddenly changed when a lawyer informs him that he is heir to a dead uncle's millions. He rushes to his sweetheart and is accepted by her parents, entirely forgetting his pact with the burglar. When that individual shows up Max flees in dismay and fear, only to find on being overtaken that the burglar has hunted him up to refuse the job. In this film, as in many other Pathe French productions, we are given sub-captions locating the events in America; dollars instead of francs are mentioned, and the uncle dies in Chicago. It would be undoubtedly better if the costumes were maintained in such cases. Even the children recognize the French scenes and notice the discrepancies.

Micro-Cinematography—Recurrent Fever (Pathe, Nov. 7).—This scientific and educational subject is quite interesting, as well as instructive. Experiments with a monkey that has a type of fever known in Russia and Africa. The sea and the tick that transmit the fever are shown, magnified many times, and the blood of the animal during different stages of the disease is also enlarged on the screen.

The Fugitive (Biograph, Nov. 7).—The Civil War offers opportunities to those who have their mental eyes open, and this scenario writer is one of them. While the plot cannot be accused of absolute originality the treatment is such as to make it fresh in appearance. A Northern soldier on a foraging expedition is separated from his party, shoots his pursuer, and escapes into a house. The woman who shields him turns out to be the mother of the soldier, he has just shot. When this becomes evident she is tempted to turn him over to the Confederates, but pity for the Northern mother stays her and she lets him go in safety. He returns to his sweetheart and the Southern mother is left alone to mourn her son for the son's sweetheart consoles herself soon with another lover. The story is strong and the mounting is exceptionally good. The acting is still better, in the two leading roles—the Northern son and the Southern mother. Perhaps the latter was too repressed in her impersonation; she never showed her grief on the surface. Better had it that way, however, than to have her writhing in convulsions of agony; it is more natural and more truly effective. The Southern girl was well played, but certainly no Northern maiden ever received a returned warrior-lover so calmly.

The Taming of Wild Bill (Lubin, Nov. 7).—Bill was not such a wild desperado, although he did indulge in a little gun play. His corpulent good humor disarmed his pugilistic tendencies. All the same, the mining broker should have known better than to attempt any deception upon him, especially when there was a successful stenographer in the office. That lady effectively finished her employer's designs by betraying his reputation as a swindler to the Western lamb. Why she wrote her warning to the mine owner the scenario writer did not explain, but it doubtless seemed to him the easiest way of letting the employer discover her duplicity. At any rate, she made a good exchange when she married Bill. The story is very careless as to details, nor is it particularly well mounted. The acting is far superior to the other ingredients, and what success the film has is entirely due to the three actors. Of these the bunceman displays the best taste.

The Tale of a Hat (Vitaphone, Nov. 8).—This narrative has been handled with great technical skill, although the final scene is a bit flat. The short-sighted hero for a wonder did not object to his wife's new hat; on the contrary, he really admired it to the point that he recognized it when he saw it on the street. Pursuing the familiar hat, he saw the wearer meet a man and drive away in an automobile. Following in another car, he interrupted the tea-table luncheon, only to discover that the woman had borrowed the hat from his wife. Then comes a return home which is rather a bore. The acting in all four parts is quite competent, and at points it rises even above competency. The particular merit of the film lies in the attention to details which makes the narrative seem possible, if not entirely probable.

The Lassie's Birthday (Edison, Nov. 8).—The lassie had suitors as well as a birthday. True love brought wild flowers for its gift; the artist brought a picture; the masquerader brought candy; wealth brought a ring. Of course, the lassie chose wisely, scorned outward pretense and honoring in word merit. It is all very pretty—a sort of an idyllic comedy that verges on the prosaic modern. Had the scenario writer discarded the attempt to cling to the present, and had he substituted allegorical figures he would perhaps have achieved a more homogeneous film, although it would have been at the expense of the comedy. For the ordinary spectator he lost nothing in adding the incongruous commonplace note. The acting is usually adequate, although the heroine is quite stagey; it would perhaps be difficult to avoid this through her pantomimic soliloquy. The men are on a fair level of ability.

A Trip Over the Rocky and Selkirk Mountains in Canada (Edison, Nov. 8).—This is more impressive than the usual panoramic film. The mountains, the torrents, the colossal masses of rock are pictured on the canvas with a surprising degree of grandeur. Such a film is an excellent advertisement for any railroad.

Pharaoh (Gaumont, Nov. 8).—Nothing

better in biblical spectacle, has ever been done in motion pictures than this representation of the plagues in Egypt and the resulting persecution of Pharaoh that Moses and his people may depart from the land. The settings are imposing and faithful, and the acting is impressive, but it is in the stage management, the effective handling of the hundreds of people, and the many nuances of detail that the production shines most strongly. The ceremony of the Passover at the doors of the Jewish homes, the multitudes of Egyptian parents with their dead children appealing to Pharaoh, and the final departure of the Jews are the most striking scenes. The film is a masterpiece. **The Masquerade Grog** (Essanay, Nov. 8).—The danger of masquerading as a policeman is amusingly shown in this film, which tells of a little chap who dresses as indicated for the purpose of attending a masquerade ball. On the way to the affair he is mistaken for a genuine officer several times, meeting with disastrous resistance on each occasion. At last he is arrested for impersonating a policeman, is stripped of his uniform and obliged to go home in a barrel. The picture is good for numerous laughs.

Hank and Lank Life-Savers (Essanay, Nov. 8).—With their usual luck, Hank and Lank try a new scheme for making money. Lank hires out as a life-saver at a bathing beach and saves Hank's life, after which the undertaker collects a fee and gives it to him for his brother. Hank now obtains a similar job, but goes to sleep and Lank is rescued by the regular life-saver, who collects the reward. The film is laughable.

The Ship's Husband (Edison, Nov. 9).—After an elaborate explanation of the nautical term "ship's husband," the spectator is in a position to anticipate a good deal of the ensuing complication. When it becomes evident that the ship is the *Charm*, the whole mistake becomes clear. An ambiguous telegram to Mr. Knox fell into his wife's hands, and that raised the tempest. She and Mrs. Jones had already had their suspicions aroused by finding hairs on their husbands' shoulders which didn't belong there. They had been carefully placed there by a colossal casino joker, a friend of the families. Mrs. Knox said Mr. Jones set out in a tug to press Mr. Knox. Mrs. Jones, believing they had eloped, sent Mr. Knox a wireless message which recalled him in a dory. They all finally met in the office for an explanation. The story, of course, is preposterous. The men acted as if they thought so. The two women, however, were excellent; their action was intelligent, spirited, and expressive. The sentimental stenographer did a notable bit of character work that indicated considerable ability as a comedienne. The scenes are well mounted.

A Trip Through Scotland (Urban, Nov. 9).—This is an especially attractive scenic film. It pictures Edinburgh, Scottish moors, the River Clyde, Urquhart Castle, Pinnal's Cave, and Stornoway Castle.

The Secret of the Cellar (Urban, Nov. 9).—In its present form the narrative is a harmless bit of sentimental nonsense that may give susceptible spectators a romantic thrill or two. It is mounted without any attempt to give the story reality by attention to details. A general, summoned to the front, deposits his property with a solicitor, and hides the receipt in the cellar. He is killed in battle, and a friendly sergeant is blinded. The sergeant returns to find that the solicitor has appropriated everything. Of course, he digs out the receipt at the dead of night, and restores the property to its owners. The acting is unresourceful, and as uninteresting as the story permits. It has no individuality to make it either striking or natural. One or the other it might readily have been. Although the film is quite unobjectionable, its virtues are all negative; it is soon forgotten because it is so commonplace.

For a Woman's Honor (Kalem, Nov. 9).—The atmosphere of the South before the Civil War is well shown in this film, but the court-room procedure needs brushing up. Girls are not permitted to rush into court during murder trials and tell their stories offhand, and they never were so allowed anywhere in the civilized world. This license with court formality might have been made less conspicuous if the subpoena had called the court scene a hearing instead of a trial, but even at a preliminary hearing the girl would have been put under oath before giving the testimony that was to free her lover. The rest of the story is beyond criticism, finely acted and well constructed. The two lovers had started to elope but the girl thought better of it and backed out. Unfortunately, they had encountered the old wife of the country miller, who had fallen and was fatally injured. She had been carrying money, and this was stolen by a wandering negro. The two elopers in passing gave the old lady assistance, the young man binding her head with his handkerchief. Later, when the elopement was abandoned, he was accused of murdering the woman and was unable to prove his innocence except by involving the good name of his sweetheart. So he kept silent until the girl herself spoke up and this chairlady on his part so won the heart of her father that an elopement was no longer necessary.

Simple Charity (Biograph, Nov. 10).—The moral of this story is clear enough, and it is one that is exemplified in real life oftener than we may realize. It teaches that organized charity may sometimes prove futile because it requires too much formality. Fearful lest its aid should fall into unworthy hands, the charity society told of in the film caused so much investigating to be done that the poor object died before the aid reached him. And it was a peculiarly worthy case, too—one of the kind

that does not appeal for charity until as a last resort. An old cigar maker had lost his job because he was too feeble to do his work. His aged wife, too proud to beg, pawned all their little belongings and only appealed to the charity organization when driven by hunger and the need of medicine for her suffering husband. While the investigators were investigating the old man died. A little slaver working in the tenement house had pawned her only good dress, a bobble skirt by the way, but the half dollar she contributed, much against the old woman's wishes, was too little to head off the tragedy, although it was enough to show that simple charity, in certain cases, is to be preferred above the organized variety. The acting throughout was in harmony with the theme and the story—expressive and compelling. The old cigar maker, his wife, the little slaver and the young settlement doctor carried off the honors.

A Mountain Wife (Miles, Nov. 10).—The mountain people of this story were moonshiners, and the young husband had a still in a secluded spot. He was working here, with a blazing fire under the kettle, when the Government officers caught him, tipped over his kettle, which was not hot as proved by the manner in which they handled it, and put him under arrest. But he escaped and managed to get to his cabin, where by the aid of his wife and the peculiarly dumb conduct of the officers and of an artist who got into the story somehow, he succeeded in getting away altogether. The wife forced the artist to leave the country, just why does not appear, as it was the Government officers that she and her husband had most to fear. The acting is natural, but the story lacks homogenous qualities.

The Mystery of the Torn Note (Lubin, Nov. 10).—The machinery of this comedy is very obvious, but it affords a chance for some good acting. The leading man deserves particular mention for his spontaneous and lively impersonation of the joker. He played his cards craftily and took every advantage. To the leading woman fall second honors, at no great distance behind the hero. She led the search for her missing man when he sent her half of the torn note insinuating that he was about to drown himself. The two incidents by the river are well worked out, and then comes the reconciliation in the hero's room. The support of the rest of the company lags decidedly behind the leading actors, with the exception of the Jewish hat dealer. They show little individuality or intelligence above the ordinary, and are content to serve as a background for the more gifted. The hero and the heroine, however, save the film from the depths of absolute commonplaceness.

The Gambler's Charm (Lubin, Nov. 10).—Little of moment occurs in this narrative, aside from the three attempts of the gambler to give the charm from his watch chain to a little girl who has attracted him. The first time, her father took it to gamble away in a saloon. The second time her mother returned it haughtily to the owner because the owner had shot her husband in the arm. The third time success crowned his effort, and every one was foolishly happy. The acting of the little girl, which the story was evidently arranged to display, was the only interesting thing about the film. It seems as if the diminutive actress, who is really most charming, might be put into a rational narrative.

The Vampire (Selig, Nov. 10).—The subject is frankly morbid and disagreeable. From the title one cannot expect anything else, nor does he get it. The vampire was a beautiful woman who delighted in ruling men and in discarding them when she could get nothing more from them. One of her lovers was slain in a duel. His daughter married a foolish young man who also fell a victim to the heartless creature. What her subsequent career was the film does not relate. During the course of her devastation she met only one man who could resist her charm, and he finally married the other woman. The narrative is inadequately developed, a mountain and an acting. The vampire is sufficiently beautiful to lend probability to it, although it is avowedly a fanciful collection of events. The use of the duel is especially out of color, for duels are obsolete in America.

The Adoption (Edison, Nov. 11).—Although the narrative of this film is excessively romantic it is denouement, to say the least, it is told in a series of scenes which are charming in detail. The weight of the whole story falls upon the rough, kindly, lonely man who buys the little boy first from the Indians and second from his father. The bluntness, the delicacy, the thoughtfulness of his nature were delightful. He actually seemed to be the sort of a man who needed somebody to love and to watch over. He chose wisely in adopting the little boy, who, without being much of an actor, was so attractive naturally that he didn't need to assume any other character. The father's role was adequately filled, and the Indian squaw was good. The Indian man was extremely awkward; the spectators would have been reconciled to a view of his back as well as a view of his face. This he failed to realize. The puppy was an excellent supporter. The mounting of scenes is thoroughly satisfactory. If one can forget the story he will find the characterizations most entertaining.

Dutch Types (Pathe, Nov. 11).—For their colored film the Pathe company has posed Dutch peasants before their camera with creditable results. Some of them were embarrassed and all of them were obviously sitting for their pictures.

Black Heart (Pathe, Nov. 11).—Elaborate scenic effects, a melodramatic story and colors are the most striking details of

this film. Amongst them all one is apt to forget that the acting is particularly good; it lacks finesse, perhaps, but it is competent and convincing while one is watching it. Rob Roker escaped from prison by using a file that was tied to an arrow and shot into his cell. He then abducted the gray sweetheart of the chief of police, was caught, tried, and condemned to death. Whether Louis XI had such an officer as a chief of police or not will not materially affect the story. Otherwise everything has a genuinely mediæval flavor. The costumes and the stone walls lend themselves easily to the use of colors. Gruesome as the narrative is in its conclusion most spectators will find it entertaining.

The Nine of Diamonds (Vitaphone, Nov. 11).—An old idea but a new use of it is presented in this subject—two men on parting tear a nine of diamonds in two, each keeping half as pledge of friendship and a means of possible identification in the future. They were mining prospectors in the early days of California and one had rescued the other from outlaws who had sought to waylay him. Years after, during the Civil War, the son of the rescuer before going to the front is given the half of the nine of diamonds by his father, although we are furnished with no reason why this should have been done. However, it saves the young man's life, because when he is captured by the rebels his captor proves to be the man with the other half of the card, and he frees the prisoner at the expense of his own life, being shot for his traitorous act. The weak point in the story is the possession by the son of the half card. The acting is of the fine quality that distinguishes so much of the Vitaphone's work.

The Attack on Fort Ridgely (Kalem, Nov. 11).—An Indian love story is cleverly worked into this representation of an historical event in the early settlement of Minnesota. The Indian girl fell in love with an army officer connected with the frontier post, and he, it appears, played with her affections. When his wife came on from the East the Indian girl vowed vengeance and helped Indians her tribe, already preparing for the warpath. At the last moment, however, she relented and warned the people at the fort, being wounded by a brave while on the way and dying in the fort after the attack had been repulsed. The Indian attack is effectively represented, although too many warriors are crowded into one of the scenes. The fort is shown as a rude stockade, not quite substantial enough for real service, but wonderfully realistic for all that. The best scene is the last, where the Indian girl dies, asking feebly for one kiss from the officer. He hesitates, but his wife bids him give it, and he complies. The kiss is action so far as Indian emotion is concerned, but it looks good in the picture.

The Blue Grotto (Gaumont, Nov. 12).—Views of great beauty in the neighbor-

hood of Capri are shown in this film. A visit is paid to the Blue Grotto, which is reached with small boats that enter through a low opening, only two or three feet above the surface of the water.

Faithful unto Death (Gaumont, Nov. 12).—It is difficult to sympathize with the love-sick couple that weep their lives away in this film, because if they had been Americans they would have married in spite of the protests of the young man's mother and saved their tears for later days. Allowance, of course, must be made for the law of Latin countries, which requires parental consent to marriage. This law may justify the story in Europe, but over here we realize that they could have eloped and fled to some other land, instead of remaining at home, where the young man dies and the girl mourns over his grave, becoming reconciled to the mother when the friendship is too late.

A Gambler's End (Pathe, Nov. 12).—There is some excellent acting and a number of very thrilling and effective scenes in this American Pathe film. The most of the scenes belong of the cowboy West variety, but one at the end showing a touch of expressive feeling. The story is consistent, too, although improbable. The gambler deserts his wife in the East, and by changing clothes with a dead man on the road is identified as having died. The wife goes West and marries, and the first husband never shows up until one day after shooting a man in a gambling room and being pursued he enters his wife's home and meets his own little child. A locket around the child's neck shows him the little one's identity, and the entrance of the new husband tells the rest of the story. Under these circumstances there is nothing for him to do but to go out and get himself shot, which he does without delay, the sheriff and his men arriving at that moment. The picture is altogether so good that it is a pity the outdoor scenes, all in old settled country, were not in greater harmony with the story.

Jean Goes Fishing (Vitaphone, Nov. 12).—Everybody pairs off, even to the two dogs, and it is all done with such delightful naturalness that it constitutes one of the most captivating of the Vitaphone's recent work. Jean the Scotch collie saves the little girl's doll from a watery grave and later saves the two children—those two charming Vitaphone children. One is the son of a widower and the other is the daughter of a widow. After these things have happened and the grown-ups have engaged themselves, we see them looking at the moonlight, the two children arm in arm, and the parents likewise. Poor Jean the collie is heartbroken. He tries to attract the attention of his human friends, but they ignore him. Then comes the widow's dog to fill the void. The two dogs make friends and lie down contentedly, side by side, completing a picture that is nothing short of delicious.

Caught by the Camera

Released Monday, November 21

An unusual Western story abundant in action, unique in theme and with a fascinating plot so clearly pictured explanations are not necessary. The camera is provided with an extension bulb and pictures a murder at the instant of its commission. The plot is developed by the sister of the murderer, and who loves the man unjustly accused of the crime, creating a strong situation which is logically worked out. Length, about 900 feet.

Romance on the Lazy K

Released Thursday, November 24



A curious twist of tangled hearts which eventually is set right by the pretenses of a duel, but not until there has been a deal of real fun developed through the medium of spirited action. Two engaged couples find that they have made the wrong choice, but the two girls resolutely refuse to break their engagements. The two men get together and plan the duel and let the girls know that it is going to be fought. Of course they hurry to prevent the encounter and unceremoniously seek, not their own safety but the other's. Of course after that there is nothing to do but to exchange rings, and then four hearts are happy. Length, about 900 feet.

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Reviews of Independent Films

When Earth and Sea Doth Meet (Bellanca, Nov. 5).—This is unquestionably a strong story well acted, but it would have reflected more credit on the producers if no many scenes were not strikingly reminiscent of two or three Biograph pictures. The idea at the base of the story is similar to a Biograph—the fisherman who has murdered his rival in love being overcome by remorse and wading out into the sea to his own death. Again, the scenes after the shipwreck, with the dead bodies floating in from the sea remind us strongly of *The Unchanging Sea*. However, it is creditable to the Bellanca if they can come so near to making copies of Biograph work, although originality of equal merit would be more welcome.

Keeping His Word (Imp., Nov. 7).—The producers have succeeded in imparting a good deal of pathetic feeling in this story of a newsboy. The little fellow sold a paper to a man but couldn't make change and took the bill away, promising to bring back the balance. In a scene that lacked realism the boy is knocked over by an automobile and carried to his room, where his smaller brother is waiting for him. The injured boy insists on the little brother taking the change to the purchaser of the paper, and this errand is performed after the gentleman had given up all hope of seeing his money again. Result: a visit of the man and his wife to the bedside of the injured boy, who dies after showing more vigor in "acting" than is consistent with his fatal injury.

Resurrection of Lazarus (Eclair, Nov. 7).—Although we perceive by the action of the players in this film that Lazarus and some of the others are Latin, the dignified and impressive work they do in all respects stamps the picture as one of merit. Christ's visit to Lazarus, the death and burial of the latter and the raising from the dead are shown with backgrounds that add to the effect.

The Floating Message (Ambrosio, Nov. 9).—The bottle that the kidnapped heroine tossed out into the ocean must have had some secret or magic power of motion about it, because it appears to have sailed straight across the sea to the friendly fisherman who carried the message to the girl's sweetheart and after that rescue from the bad outlaws was only a matter of time and a little posing for the camera. Such a story scarcely merits serious criticism, but it will doubtless do to interest a certain class of spectators. The acting was good.

The Hunchman and the Miser (Champion, Nov. 9).—If the miser had not

died the stolen jewels would never have been returned, the thief would not have confessed and been forgiven and the two lovers, one of them the thief's son, would have remained single. But why should the thief have been condoned, anyhow? The thief was no less guilty because the miser to whom he had given the jewels in payment for his rent, brought them back thinking them bogus. The whole story lacks moral tone as well as plausibility. It also lacks appropriate scenic backgrounds and surroundings, being another of those cowboy pictures with never a cow nor any sign of a ranch.

The Woodsman (Nestor, Nov. 9).—There is a scene in this film that deserves special commendation. Two men fell a large tree in a forest and it falls on a small building in which a fugitive outlaw has taken refuge. The building is demolished and the outlaw is brought out apparently injured. It is all managed so naturally that it compels belief. The wounded man is taken to the home of one of the woodmen and is nursed back to health by the woodman's wife. The two fall in love and prepare to elope, although the woodman has previously thrown the outlaw's pursuers off the track. When he learns of his wife's intended desertion he at first decides to kill the guilty pair, but changes his mind and goes away. Then the officers of the law arrive and arrest the outlaw, leaving the woman alone to repent her folly. The narrative is strong and the acting is excellent.

The Black Gondola (Itala, Nov. 10).—Although the mounting of this film is in notable taste, the narrative serves no good purpose. Alarmed by an anonymous letter, an Italian statesman watched his wife. Disguised as a priest he heard her confess a rendezvous; and disguised as a boatman he took her to her lover. He drowned the lover and killed the wife. That the film is undeniably artistic in details of acting, costuming and mounting hardly atones for the fundamental murkiness of the plot. It affords only a morbid enjoyment.

A Rough Sea (Itala, Nov. 10).—This is a series of splendid views of waves along a rocky coast. Marine photography is always interesting when well done; this could hardly be bettered.

The Model's Redemption (Imp., Nov. 10).—Pathos is the leading note in this narrative, and it is no new discovery that people like to cry. They have a chance to shed a tear over the model's redemption, because the acting is in excellent taste. She really seemed to repent of her unkindness

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when the artist, her lover, died. Her attempt at reparation came too late, and she entered a convent in the good old broken-hearted fashion. The story might have been absurd, but it was handled capably by a company of competent actors who knew enough not to overdo the effects. Consequently the film has that dignity which is all too rare, and which is notable when it does appear. The management and the photography are in keeping with the rest of the film. The death scene is arranged

and executed with particular regard for the proprieties.

Wid's Triumph (Bison, Nov. 11).—The Bison Company seems to be incapable of imagining anything but cowboys and Indians. Never a tourist, a reporter, a professor, an artist, an alien of any kind wanders across the plains. Week after week the same Indian falls in love with the same white girl and abducts her. Just as often the jealous squaw aids and abets the cowboy in pursuit. This time the hero and

the villain have a wrestling match on the limb of a tree above a bottomless chasm, until the squaw begs for the life of her lord and master. It is all cheaply theatrical from beginning to end. The naked braves, who are really naked, are the only realistic items in the whole production. Even the horses are made to rear on their hind legs and do circus tricks while the heroine is lying in deadly peril. Although it is difficult to believe, somebody must enjoy these films: nothing else will account for the endless stream that flows from the manufacturer.

American and Queen (Thanhouser, Nov. 11).—This is one of those rattling stories of love and adventure, imprisonment and escape, that thrill the school-going population. The lovely young Queen, deposed by her usurping cousin, married a

handsome American hero, who summoned his associates from the warship and saved the Queen just as she was waiting to be shot. The narrative is very entertaining—or could be made so, if the producer had cared to trouble himself about details. In its present crude form, its wild impossibility rather grates upon a spectator, because every scene in the film has some inconsistency. At least, it was worth doing well. Unfortunately, neither the acting nor the mounting has any particular merit. In one of the usurper's strenuous scenes his coat gapes away from his trousers and his cap falls over one ear in a fashion anything but regal. The royalty has only a hollow, assumed dignity throughout the film.

Football Knows All, Does All (Itala, Nov. 12).—Everyone has met the capable man who thinks he can do anything

ESSANAY

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Release of Sat., Nov. 19

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SWEETHEARTS

A ROMANCE OF ERIN

Released Wednesday, Nov. 23.

Length, 1895 feet.

The first dramatic production ever made on two continents. Embodying scenes which every Irishman will recognize as "Old Ireland itself."

THE ROSES OF THE VIRGIN

Released Friday, Nov. 25.

Length, 1895 feet.

A TALE OF THE NORTHERN WOODS

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HIS SERGEANT'S STRIPES

A War Drama and Love Story of the Indian country, showing how a young soldier won his stripes and his girl, but did not live to get them. Approximate length, 950 feet.

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that anybody else fails in. This competent hero spoiled a cigar which he was trying to light, knocked down two porters by tying up a hamper for them, burst an automobile tire with a pump, flattened half a dozen people under a piece of lumber, choked a man whose cravat he was tying, dropped a bride into a mudpuddle, and was arrested for breaking into a house. The incidents, although exaggerated beyond reality, are amusing enough, because they are well acted. The hero is entirely adequate to the requirements of his role.

The Coalman's Soap (Itala, Nov. 12).—A laundress who considered cleanliness next to godliness gave her friend, the coal-heaver, a cake of soap for personal application. The soap, being extraordinarily slippery, escaped from the collar and caused the downfall of everything in the vicinity. Nor did the man ever catch the soap. Meanwhile the laundress, tired of waiting for him, accepted the advances of an immaculate cook. The acting is of the rough and tumble variety, but it is pretty far-fetched. The laundress plays her little part with considerable charm.

LICENSED FILM RELEASES

Nov. 14, 1910.

(Bio.) Sunshine Sue. Drama..... 998
(Pathe) Shadow of the Past. Drama. 963
(Lubin) Street Preacher. Drama..... 990
(Selig) Mr. Four Flush. Com..... 990

Nov. 15, 1910.

(Vita.) Drumsticks. Drama..... 998
(Edison) Into the Jaws of Death..... 990
(S. & A.) Love at First Sight. Com..... 1000
(Gau.) Both Were Strang..... 990
(Gau.) Picturesque Majorca..... 990

Nov. 16, 1910.

(Edison) Stolen Claim..... 998
(Pathe) Love Laughs at Locksmiths..... 995
(Pathe) Russian Wolf Hunt. Scenic..... 998
(Kalem) Way of Life..... 990
(Urban) Rival Barons..... 990
(Urban) Alpine Retreat..... 990

Nov. 17, 1910.

(Bio.) Troublesome Baby. Com..... 492
(Bio.) Love in Quarantine. Com..... 505
(Selig) Gratitude. Drama..... 1000
(Lubin) Right in Front of Father..... 990
(Melies) Sergeant's Stripes. Drama..... 950

Nov. 18, 1910.

(Pathe) Phaedra. Drama..... 718
(Pathe) Military Cyclists of Belgium..... 276
(Edison) Toy-Maker, Doll and Devil..... 995
(Vita.) Modern Courtship..... 995
(Vita.) The Bum and Bomb. Com..... 980
(Kalem) Jim Bridger's Indian Bride..... 1000

Nov. 19, 1910.

(Vita.) Francesca da Rimini. Drama..... 1011
(Pathe) The Other Way. Com..... 995
(Gau.) Lisbon and the Revolution..... 990
(S. & A.) Little Prospector. Drama..... 990

Nov. 21, 1910.

(Bio.) Song of the Wildwood Flute. Drama..... 996
(Pathe) Old Longshoreman. Drama..... 981
(Pathe) New South Wales Gold Mine..... 990
(Selig) Dull Razor. Com..... 990
(Selig) No Place Like Home. Com..... 990
(Lubin) Caught by the Camera. Drama..... 990

Nov. 22, 1910.

(Vita.) Suspicion. Drama..... 985
(Edison) His Mother's Thanksgiving. Drama..... 985
(S. & A.) Hank and Lank. Com..... 980
(S. & A.) That Popular Tune..... 980
(Gau.) Cast into the Flames. Drama..... 980
(Gau.) Woman's Wit. Com..... 980

Nov. 23, 1910.

(Edison) Through the Clouds. Scenic..... 998
(Pathe) How Rastus Gets His Turkey..... 598
(Pathe) Wonderful Plates. Trick..... 397
(Kalem) Romance of Erin. Drama..... 1000
(Urban) Behind a Mask..... 990

Nov. 24, 1910.

(Bio.) His New Ltd. Com..... 583
(Bio.) Not so Bad as It Seemed. Com..... 432
(Selig) Merry Wives of Windsor..... 1000
(Lubin) Romance of the Lazy K. Drama..... 1000
(Melies) Cowboys and Bachelor Girls..... 950

Nov. 25, 1910.

(Pathe) Isis. Drama..... 492
(Pathe) Dog's Instinct. Drama..... 479
(Vita.) Four-Footed Pest. Com..... 642
(Vita.) Stature Dog. Com..... 283
(Edison) Daughter of the Mines. Drama..... 990
(Kalem) Tale of Northern Woods..... 1000

Nov. 26, 1910.

(Vita.) Love, Luck and Gasoline. Drama..... 907
(Pathe) Eleventh Hour Redemption. Drama..... 908
(S. & A.) (Not reported)..... 908
(Gau.) (Not reported)..... 908

INDEPENDENT FILM RELEASES.

Nov. 14, 1910.

(American) Romantic Redskins..... Feet
(Edison) Devil's Billiard Table.....
(Edison) Faithful Unto Death.....
(Imp.) The Double.....
(Yankee) Missing Heir.....

Nov. 15, 1910.

(Powers) That Woman Lawyer.....
(Powers) How Women Love.....
(Thanhouse) Paul and Virginia.....
(Bison) Flight of the Red Wing.....

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CONSOLIDATED AMUSE. CO., Baltimore, Md.
CONSOLIDATED AMUSE. CO., Atlanta, Ga.
CANADIAN FILM EX., Calgary, Canada.
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GREAT EASTERN FILM EX., New York, N. Y.
W. B. GREENE, Boston, Mass.
GLOBE FILM SERVICE, Chicago, Ill.
HUDSON FILM CO., New York, N. Y.
H. & H. FILM CO., Chicago, Ill.
INDEPENDENT WESTERN FILM EX., Portland, Ore.
WESTERN FILM EX., Milwaukee, Wis.
WESTERN FILM EX., Joplin, Mo.
LAEMMLE FILM SERVICE, Chicago, Ill.
J. W. MORGAN, Kansas City, Mo.
PARAMOUNT FILM CO., New York, N. Y.
PHILA. FILM & PROJ. CO., Phila., Pa.
STANDARD FILM EXCHANGE, Chicago, Ill.
WM. STEINER, New York, N. Y.
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ROMANTIC REDSKINS

RELEASE MONDAY, NOV. 14

THE LURE OF THE CITY

RELEASE THURSDAY, NOV. 17



STARLIGHT'S DEVOTION

RELEASE MONDAY, NOV. 21



NOTHING BUT MONEY

A BIG JOKE

RELEASE THURSDAY, NOV. 24

Nov. 16, 1910.

(Ambrosio) The Mermals.....
(Atlas) Hand of Providence.....
(Champion) Way of the West.....
(Nestor) Ranchman's Bride.....

Nov. 17, 1910.

(Itala) Judge and Father.....
(Imp.) Fortune's Wheel.....
(Defender) (Not reported).....
(American) Lure of the City..... 945

Nov. 18, 1910.

(Bison) Indian Maiden's Choice.....
(Cines) (Not reported).....
(Thanhouse) City of Her Dreams.....
(Solax) Her Father's Sin.....
(Lux) Bill as a Lover.....

Nov. 19, 1910.

(St. Northern) Diamond Swindler.....
(Columbia) Oklahoma Bill.....
(Itala) Original Palette.....
(Powers) The Magdalene..... 900
(Capitol) (Not reported).....
(Reliance) (Not reported).....

Nov. 21, 1910.

(Edison) Exiled Mother.....
(Imp.) Their Day of Thanks.....
(Yankee) Lone Wolf's Trust.....
(American) Starlight's Devotion..... 980

Nov. 22, 1910.

(Bison) (Not reported).....
(Powers) Thou Shalt Not Kill.....
(Powers) Absent-Minded Arthur.....

Nov. 23, 1910.

(Ambrosio) (Not reported).....
(Atlas) Cast Thy Bread Upon Thy Waters.....
(Champion) Let Us Give Our Thanks.....
(Nestor) (Not reported).....

"THE MIRROR" MERIT LIST.

(Continued from page 29.)

films should be in the Merit List. It takes twenty-five votes to gain the honor of the list and this means that many different voters must be of identical opinion regarding the merit of the successful films.

Films voted for during the past week for the first time and not hitherto published in nomination are as follows: Arcadian Maid (Bio.), Abraham Lincoln's Clemency (Pathe), Angelus (Selig), Among the Roses (Imp.), Can't Get Arrested (V), Child's Impulse (V), Crucifixion (V), Count of Montebello (Imp.), Camille (Itala), Dumb Halfbreed's Defense (Essanay), Daisies (Vita), Death Disk (Bio.), Dream of a Rarebit Fiend (Edison), Englishman and the Girl (Bio.), Examination Day (Bio.), False Love and True (Lubin), First Gray Hair (Gau.), For a Woman's Honor (Kalem), First Christians (Pathe), From Egg to Spit (Pathe), Game for Two (Imp.), Grandfather (Pathe), Hearts and Politics (Lubin), Hagenback's Menagerie (Pathe), Harum Scarum (V), Hand of Destiny (V), In the Season of Buds (Bio.), Incriminating Evidence (Pathe), Lieutenant Rose (V), Lost Trail (Vita), Mollie (Gau.), Muggay's First Sweetheart (Bio.), Mexican Legend (Pathe), Mother Love (Imp.), Max Is Absent-Minded (Pathe), Meet Me at the Fort (Lubin), New Butler (Imp.), Open Gate (Bio.), Perseverance Rewarded (Pathe), Rough Rider's Romance (Kalem), Reno Romance (Imp.), Rural Romeo (Imp.), Rev. John Wright of Missouri (Nestor), Room of the Secret (Ambrosio), Ruy Blas (Itala), Resurrection of Lazarus (Edison), Sage Cherub and Widow (Vita), Sorrows of the Unfaithful (Bio.), Summer-time (Imp.), Slave of Carthage (Ambrosio),

Summer Idyl (Bio.), Special Agent Vita.), Sanitarium (Selig), Stolen Fortune (Essanay), Sacking of Rome (Cines), Two Daughters (Imp.), Trick that Failed (V), Their Sea Voyage (Essanay), Three Hearts (Lubin), Train Wreckers (V), Trouble of a Policeman (Pathe), Unger (Bio.), Vampire (Selig), Victim of Bridge (Edison), Walter No. 6 (Bio.), Women of Samaria (Pathe), Widow (Imp.), Where Sea and Shore Meet (Reliance), Wild Birds (Pathe).

FAKED POSTERS MUST GO.

Patents Company Issues a Writ Order to Licensed Exchanges

The Patents Company has promulgated another writ order that should go far to do away with an evil often referred to in the Mirror—at least so far as the licensed theatres are concerned. Exchanges are instructed to handle no posters except those authorized by the manufacturers. The ban is thus put on the stock melodrama posters that have been cross-lined, and are used for sensational advertising by unscrupulous managers. The order follows:

"New York City, Nov. 7, 1910.

"Legitimate motion pictures are occasionally made the subject of adverse criticism by reason of the use by the exhibitor of sensational and misleading posters that have been prepared without the co-operation or knowledge of the manufacturer of the picture.

"Exchanges are notified not to supply any poster for use in connection with any motion picture except posters made with the knowledge and consent of the manufacturer or importer of the motion picture.

"MOTION PICTURE PATENTS CO."

NOT A TRUST.

An important case has just been decided in the Ohio State Court of Appeal in a matter in which Pathe Freres were alleged to be in an unlawful conspiracy with other manufacturers in restraint of trade in violation of the Sherman Act and the Valentine Act in the State of Ohio.

About two and a half years ago Pathe Freres brought suit against the Co-operative Film Syndicate of North Baltimore, Ohio, in the Court of Common Pleas of Wood County, Ohio, for the recovery of the purchase price of films. The defendants through their lawyer asked damages of Pathe Freres in the sum of \$20,000. Judgment was given in favor of Pathe Freres for the price of the goods sold and delivered, and Pathe Freres also won out on the question of the alleged trust, on the appeal which took place a few days ago. This judgment was confirmed in its entirety.

ANOTHER THREE REEL SUBJECT.

"The Tale of Two Cities," by Charles Dickens, in three reels, is now in production by the Vitaphone Company. This subject undoubtedly proves an important production. The story possesses the dramatic qualities, full of absorbing interest. No limitations have been placed on its scenic splendor and accuracy; the most painstaking and accomplished actors only are in the cast. The unprecedented success of Uncle Tom's Cabin has prompted the Tale of Two Cities, which with its vast dramatic possibilities should make it phenomenally popular.

GREAT BASE BALL PICTURE.

The National's Baseball Championship game is said to be drawing big in all places where it is being shown. It has been pronounced the best baseball film ever produced.

NOTED AUTHORS IN FILMS.

The manner in which the Edison Company is introducing noted authors into the film world is well illustrated by two comedies, "The Captain's Bride," by John Luther Long, and "Pigs Is Pigs," by Ellis Parker Butler.

CITY OF BOYS.

The City of Boys, being issued by the Edison Company, will prove notable, no doubt, owing to the national reputation of Judge Brown, of Salt Lake City, Utah, in handling the boy problem.

ABOUT VARIOUS CIRCUITS.

See Notes of Activity from Managers in a Wide Territory.

C. A. Best Suggests Circuit (Inc.).

A. M. Currier, manager of the Masonic Theatre, Boston, U. S., has decided to discontinue vaudeville and play combinations booked for the season.

There have been arranged for The Blue Mount, the manager's Daughter, Amelia Bingham and company, children and comedians company, Graustein, Frederick the Great (magician), and Arthur R. Allen's At the Old Cross Roads, on this circuit.

Theater and company managers announce good business through South Carolina, Georgia, Florida, Alabama, Tennessee, and Kentucky.

Charles H. Johnson has assumed the management of the Green Room at Monticello, Va. Johnson and his company are booked over this circuit.

M. Rein Clark.

Violet Ruth in A Mammae From Rome opened on this circuit at Syracuse, N. Y., 10-12. Excellent sales receipts are reported.

Seven days and the Little Diamond, the recent Broadway and theatre successful comedy, are dividing the week at the Writting Theatre, Syracuse, N. Y. Mr. Rein Clark announces he is most optimistic and states that business is above the average on this circuit. All good attractions are doing excellent business. The outlook through Pennsylvania and New York states is favorable.

The Newtwoods played at Sharon, Pa., on Nov. 8. The receipts for the night performance was between seven and eight hundred dollars.

LETTER LIST.

Members of the profession are invited to use this Madison post-office facilities. No charge for advertising or forwarding letters except registered mail, which will be re-registered on receipt of 10 cents. This list is made up on Saturday morning. Letters will be delivered or forwarded on personal or written application. Letters advertised for two weeks and uncalled for will be returned to the post-office. Circulars, postal cards and newspapers excluded.

WOMEN.

Adams, Lena, Stella C. Alsworth, Laura, Al. B. May Alsworth.

Barber, Adelle, Marie Bates, Marion Beebe, Joseph Berens, Madge Burr, Grace Boell, Virginia Bolton, Gertrude Berkley, Eugene Bonner, Joseph Banks, Louise Burton, Lucy Blake, Florence Barber.

Chapman, Clara, Edna A. Crawford, Maud Chisholm, Cora O'Brien, Marjorie Corland, Kate Collier, Grace Chester, Edwin M. Clement, Mrs. Frank Colgate, Winifred Carter.

Conway, Evelyn, Isabelle D'Armond, M. L. Deane, Grace De Vere, Jeanette Dupree, Charlotte Dalton, Mary B. Dean.

Edwards, Marjorie, Madge Edwards, Virginia Edwards, M. L. Gilbert, Lillian Graham, Mrs. G. H. May, Mary C. Forbes, Mayme F. French, Marion Fortson, Vera Finley, Mabel F. French.

Gilbert, Mattie, Julia Gray, Marta Golden, Phyllis Gilmore, Victoria Gifford, Gretta Gifford, Grace Gifford, M. L. Gilbert, Lillian Graham, Mrs. G. H. May, Mary C. Forbes, Mayme F. French, Marion Fortson, Vera Finley, Mabel F. French.

Hall, Mary, Hattie Hadley, Grace Hopkins, Maud H. Hawitt, Cecile Holman, Mrs. Henry Hall, Carr Hastings.

Johnson, Emily, Frances Johnson, Kemp, Alice H., Winifred King, Ray Kohn, Lombard, Grace, Lepore, Margaret Langdon, May Lohr, Marie Lohr, Louise La Barre, Agnes Lee, Annie Lloyd, Bertha Livingston, Mary Lawton.

Margaret, Louise, Elizabeth M. Miller, Edna Macbeth, Japle Murdoch, Edna Martyn, Edna Murray, Jean Meyer, Irene Manning, Alice Moriarty, Josephine Moran, Rita Morris, Teresa D. Miller, May Marshall, Kate McArthur.

Neison, Kitty, Nellie Nichols, O'Neil, Donalda, Phyllis G. Olney, Thelma Overbury.

Parkhurst, Nan, Mrs. E. L. Paul, Mabel Perry, Mrs. J. G. Perry, Charlotte Perry, Katy Page, Quiller, Alice.

Rogers, Jane, Alice Russell, Bertha Bonner, Bertine Babson, Alma L. Russell, Mrs. Milo Merrill, Selma Sawstein, Violet Ray, Elsie Ridsley.

Steen, E. C. B. Mrs. Mrs. Henry Stillman, Mabel Starr, Annie Stone, Cap Stone, Clara P. Spaulding, Elizabeth Sanger, Carrie Simpson, Blanche Shirley, Helen Seymour, E. Schenck, Maude Shaw.

Tupper, Elsie, Belle Thompson, Vera Townsend, Mrs. J. C. Tupper, Frank Tupper, Louis B. Tupper, Gertrude Tupper, Mrs. Gus Tupper, Mrs. A. M. Tupper, Mrs. Chas. O. Tupper, Helen Tomlinson.

Underwood, Josephine, Verney, Hilda Vernon, Victor, Claire, Helen Verner, Willie H. Wakeland, Irene Wardell, Claire Washington, Grace Waldo, Minnie Williams, Olive West, Julia Walcott, Mrs. Walter Wilson, Alice Wilson, Mrs. Gilman Willeis, Queenie Wilson, Jeannine Woods, Anna West, Mollie Wood.

MEN.

Arthur, Jno., Alfred, Aldridge, Macklyn Arbuckle.

Bell, Jack, Chas. Britton, Gibson Burton, Eld Bramford, E. J. Bimball, Conrad Boddien, Chas. Ballinger, W. M. Botta, Stuart Barnes, Alfred Beaumont, H. M. Burrows, J. A. Barlow, Halbert Brown, Rich'd. Buhles, J. E. Barry, J. May Bennett, Herbert Brown.

Cameron, Geo. A. Harry B. Cassidy, Jay O'Connell, Edw. H. Curtis, Ulric B. Collins, Irving Cummings, T. J. Clarke, O. T. E. Clay, Otto D. Cline, Lester Crawford, A. A. Charlebois, Jan. E. Cooley, Robt. Conness, Harold Castle, Harold Cline.

Dunrobin, Jno. E., J. H. Duemer, L. R. Rame Dunrobin, Allan Dinehart, Harvey Denton, Chas. Deland, Ed. Dubinsky, Kenneth Derry, P. De-kun, Maxwell De Ricardo, Wm. Desmond, E. L. Delaney, Wm. H. Dehman, Frank Dale, Sherman, Gerald, T. Willis Evans, Jno. Edwards, Adolphe Elmer, W. G. Elmendorf.

Fleming, A. T., Rich'd. Fletcher, Frank V. French.

Goldman, Sam, Geo. Germans, Geo. S. Grennell, Walter S. Greiner.

Healy, Matthew, Frank G. Harris, Albert Holt, Chas. J. Haines, Jno. G. Hammond, Ralph H. Han, Monroe Hopkins, L. Rowden Hall, W. H. Holmes.

Irwin, Jack.

Kintling, Frank T., Fred's A. Kerby, Felix Krombach, Harry A. Kesselt, Frank Kriday, Claude Kimball, Jas. E. Keen, Wm. L. Kell.

Lloyd, Chas. B., Luciano La Gito, Alfred M. Langstaff, Will Leonard, J. Aldrich Libbey, Frank Lucas, Geo. Lyding, Ralph P. Lewis, Chas. Lunn.

Mack, Lawrence, Wm. D. Miles, Armand Melville, Theo. J. Moore, W. L. Matthews, Raymond Mankin, Roger E. Marrel, Clayton Macklin, Geo. W. Mitchell, Chas. F. Miller, Jno. B. McArdle, Jas. McVicker, Walter McMillen, Theo. McKee, J. P. McHenry, F. P. McCarthy, F. McHenry, J. P. McKnight, Chas. F. McHenry.

Norris, Claude, G. Raymond Nye, Fred Niblo, O'Brien, Geo. Jan. O'Brien, Edw. O'Hara, Pelletier, Pierre, Harry Price, Horace H. Porter, Robt. Palmer, H. P. Phillips, Geo. E. Pickett, Frank Pickett, Herbert C. Packer, Mawlinson, H. Colin Reid, Duke Rogers, Harold Russell, Frank Rogers, Arnold Rogers, Harold Reilly, Douglas Ruthven, T. J. Roberts, Arthur Righer.

Schroeder, B. C. Star Stratto, Geo. Smith, Jno. W. Smiley, Karl Schulze, Albert Sterling, W. D. Stridman, J. Scherling, J. Anthony Smith, Chas. Sanford, Henry J. Santra.

Taylor, C. C., E. P. Thompson, Ben Tynbrett, Verney, Chas., Van Metre, Horace Vinton, Lee Vinton.

Winter, Percy, Earl Woods, Fritz Williams, Dan Weston, Alwood Walker, Jerome S. Wendole, Johnny F. Williams, Jno. Waters, Walter J. Wallace, Frank M. Wilcox, Lawrence Wendt, Robt. Warwick, A. Weiborg, Koelher, Carl.

REGISTERED MATTER.

Jas. Cortis, F. A. Demarest, Clara Panket, M. H. Moulton, Frank Powers, Franklin Whitman, Ernest Francini, Sidney McCarty, Walter N. Lawrence.

DATES AHEAD.

Revised too late for classification.

ALIAS JIMMY VALENTINE (Liebner and Co., mgrs.): Springfield, O., 10. Danville 17. Newark 18. Akron 19.

ALLEN, ESTELLE (Alfred Allen, mgr.): Erie, Pa. 14-19. Jamestown, N. Y., 21-26.

BROWN, KIRK (J. T. Macaulay, mgr.): Pottsville, Pa. 14-19. York 21-26.

CITY THE (Moers, Shubert, mgrs.): Los Angeles, Cal. 13-19.

DOING, RANDOLF (B. S. Ford, mgr.): Dillon, Mont. 16. 17. Great Falls 18. Kallispell 19. Fern, B. C. 21.

DONALDSON, ARTHUR (Gus Hill, mgr.): Knoxville, Tenn., 14-19. Louisville, Ky., 21-26.

FERGUSON, FINE (Henry B. Harris, mgr.): Norfolk, Va., 16. Richmond 17. Roanoke 18. Birmingham, Ala., 21-26.

FILLEY, AL. MINSTRELS: Belleville, Ill., 20. Paducah, Ky., 21. Henderson 22. Mattoon, Ill., 23. Terre Haute, Ind., 24. Vincennes 25. Evansville 26.

FORTUNE HUNTER (Cohan and Harris, mgrs.): Los Angeles, Cal., 14-20.

GRONKE, GRACE (William A. Brady, mgr.): Albany, N. Y., 24.

OLPINE, HYPNOTISTS (J. H. Olin, mgr.): Rehoboth, Mo., 14-19. Keosauqua, Ia., 21-26.

GODWIN, NAT (Klaw and Erlanger, mgrs.): Buffalo, N. Y., 14-19. London, Ont., 17. Hamilton 18. 19. Toronto 21-24. Rochester, N. Y., 25-26.

HILLMAN'S IDEAL STOCK (Lucy M. Hayes, mgr.): Naposno, Neb., 14-19. Bloomington 17. St. Paul, Minn., 21-24.

HILLMAN'S STOCK (F. P. Hillman, mgr.): Cleveland, Eab., 21-25. Colby 24-26.

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HUMAN HEARTS (Southern: Leo Delmore, mgr.): Cedarhurst, Ga., 16. Rome 17. Trion 18. Chattanooga, Tenn., 19.

LION AND HIS MOUSE (Henry B. Harris, mgr.): Youngstown, O., 14-19. Wheeling, W. Va., 17-19.

MAJESTIC THEATRE STOCK (G. P. Farrington, mgr.): Rochester, N. Y.,—Indefinite.

MERIAN, JOHN (Monsie Thompson, mgr.): Putnam, Conn., 17. Williamsville 18. New London 19. Fitchburg, N. Y., 21. Saugerties 22. Dover, N. J., 24.

MERRY WIDOW (Southern: Henry Sawyer, mgr.): Huntington, Ind., 16. Fort Wayne 17. Anderson 18. Muncie 19. Marion, O., 21. Mansfield 22. Akron 23. Wheeling, W. Va., 24-25.

MURRAY-MACKEY STOCK (Jno. J. Murray, mgr.): Hallowburg, Ont., 21-23. New Liskert 24-26.

PAID IN FULL (Wagonhale and Kemper, mgrs.): Ashtabula, Ohio, N. Y., 16. Flat Rock 17. Malone 18. Massena Springs 19. Gouverneur 21. Carthage 22. Adams 23. Amsterdam 24.

POWELL AND COHAN'S MUSICAL COMEDY: Marion, Ind., Nov. 21—Indefinite.

PRINCE OF HIS RACE: Commerce, Tex., 16. Leonard 17. Farmerville 18. Alvarado 21.

SHANNON BROS. STOCK (Harry Shannon, mgr.): St. Marks, O., 21-23.

THIRD DEGREE (Henry B. Harris, mgr.): Louisville, Ky., 14-16. Indianapolis, Ind., 17-19.

TIME, THE PLACE AND THE GIRL (Western: L. R. Willard, mgr.): Provo, U., 19. Ogden 20. El Logan 22. Pocatello, Ida., 23. Boise 24. St.ampa 25.

TRAVELING SALESMAN (Henry B. Harris, mgr.): Urbana, Ill., 18. Louisville, Ky., 17-19.

TRAVELING SALESMAN (Henry B. Harris, mgr.): Lafayette, Ind., 18. New Castle 17. Muncie 18. Anderson 19.

VAN DYKE-KATON STOCK (C. Mack, mgr.): Des Moines, Ia., Nov. 14—Indefinite.

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